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CHICAGO PUBLIC SCHOOLS

A Guidebook in Literature

Dr. Herold C. Hunt

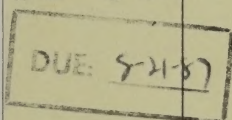
General Superintendent of Schools

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A Guidebook in Literature

Grades 7 and 8



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A
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in
Literature

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FOREWORD

A new course of study is always a delight to receive, to examine, to explore. It provides an adventure into a new world; it affords a panorama of rich experience. When that new course of study opens the door to a deeper understanding and greater appreciation of the finer things that comprise our culture, then it is even more stimulating and inspiring.

So it is with the new *Guidebook in Literature* which is planned for use in the seventh and eighth grades. Developed around themes which foster love of country and our fellow man, the materials likewise satisfy the urge for travel and adventure, they offer variety in fiction and fantasy, and they promote the feeling of comradeship and pleasant living together.

The happy experiences which girls and boys find in their early studies of good literature provide impressions which serve to color life long after the subject at hand and the exact quotation have fled the memory. A lingering phrase, a longer quotation, perhaps sometimes remain—to come to mind in unexpected but applicable connection. The hidden meaning, however, touching the finer emotions, endures throughout life, serving it, enriching it always.

It is believed that this new *Guidebook in Literature* will contribute to these finer ends as it develops in each girl and each boy the foundation for a genuine appreciation of good writing from which may be reaped a rich harvest of satisfaction throughout life.

Good literature is the true reflector of our progress and our culture. Study of it in the manner presented in the *Guidebook*, brings about the type of appreciation and recognition that lead to further advancement of our ideals. Sincere gratitude for so splendid a contribution is expressed to the Committee on English for the Seventh and Eighth Grades of the Elementary Schools with Miss Nellie F. Ryan as Chairman and Miss May Weisman, Miss Eileen Doherty, and Miss Frieda Zeeb as committee members.

HEROLD C. HUNT

General Superintendent of Schools

PREFACE

The first section of the Guidebook embodies the teaching of literature. It presents the underlying pedagogical and psychological principles which determine the instructional procedures suggested in the course. Every effort has been made to make it not only sound but at the same time stimulative with specific development of its main contentions to give confidence to the skilled teacher and direct guidance to the young and inexperienced teacher.

Suggestions for teaching procedures, materials of instruction, pupil activities, and illustrative lessons are included. The patterns of approach are varied and appropriate in order that they may do just what is hoped that they accomplish, namely, to guide and stimulate the teachers.

For the pupils the program has a threefold purpose: to help them grow in their power to derive pleasure from their reading; to aid them increase their understanding of their fellow students and the world about them; to open for them the door to the great realm of books and to stimulate an interest that will grow and expand with the years.

Attention is particularly called to two units, definitely in the field of interracial culture, "Going Along Together," and "Armchair Voyaging." They represent a sincere effort to blaze a trail by having literature point the way to a better understanding of the various racial and religious groups in our schools. "Going Along Together" was made available to the schools some time ago because of the timely and practical message it contained, namely, that all Americans are the same kind of people, regardless of their ancestry, color, or way of worshipping God. It was most graciously accepted and is being widely used by teachers in and out of Chicago.

SUGGESTED ALLOCATION

The literature program for Grades Seven and Eight consists of a series of ten units, each organized around one dominant theme or center of human interest.

To facilitate administration of the program and to ensure the child some directed experience in each of the ten units, a rather flexible division is hereby set up which allocates specific units to specific semesters. This allocation is not to be considered a hard and fast division. Just as holidays and special occasions interrupt the scheduled routine of life, so can these holidays and special occasions make a break in the scheduled school day and find expression in the literature class with materials appropriate to the time and the season.

The best that any allocation of literature material can do is to suggest a certain priority of treatment. Also, the allocation does not create a presumption that a unit of literature is forever closed after it has been treated in class. The unit is a mere introduction to the field and should stimulate the pupil to pursue independently his newly awakened interests.

It is suggested that the following eight units be considered in the semester grades specified:

7B	7A
Life in the Open	Ideals of Work and Play
The Realm of Fancy	Great Adventures
8B	8A
Some People Worth Knowing	Loyalty and Patriotism
Home and School	Wings Over the World

The units "Going Along Together" and "Armchair Voyaging" have not been considered in the allocation. It is recommended that "Going Along Together" be included in all the four semesters and that "Armchair Voyaging" be enjoyed at the Christmas season, regardless of grade.

In literature, the reader has an open sesame to the vast riches of the past and of the present. The tapestry of *folklore*, the filigree of *biography*, the silken sheen of *romance*, the heady spice of *adventure*, the gifts of *science*, and gems of *art*—all may be the reader's through the portal of literature. As he catches a glimpse of these treasures he thrills to the new joys that lie ahead.

THE TEACHING OF LITERATURE

“WHOSO WOULD KINDLE ANOTHER, MUST
HIMSELF FIRST GLOW”

*The What and
the Why
of the
Literature
Program*

The term *literature* is used in this guidebook in its broad, inclusive sense—prose and poetry which will extend the horizon of the reader's world and enrich his life by a wide variety of vicarious experiences. The term includes biography, history, travel, science, and art, as well as stories, plays, and poems. Reading materials of current interest are included as well as the classic stories and the traditional literature of the past.

The generally accepted purpose of the program in literature for the lower and the middle grades of the elementary school is to create in the child a joy and a delight in reading. For the seventh and eighth grades, the program in literature has a threefold purpose: to help the pupil grow in his power to derive pleasure from his reading; to aid him increase his understanding; and to develop in him a taste for good reading that will continue to grow and to expand with the years. If the school can so guide his activities that the pupil acquires the habit of turning to good books for recreation, information, and inspiration, then the basis for the love of good literature has been laid.

*Reading Made
a Joy*

If the pupil's contacts and experiences with literature are satisfying and happy, he will learn that literature is to be read and enjoyed in its own right. His approach will be one of interest and curiosity with no thought of a task to be performed or a chore to be done. His attitude will be one of anticipated pleasure.

No one becomes a reader suddenly. The reading habit must be built up and nurtured through the early years. Children should be introduced to and surrounded by a great variety of good books and magazines. At the present time it is a relatively simple matter to provide stimuli for children from the wealth of desirable reading materials available. With an abundance of suitable and interesting books, children can be helped to turn to reading as a source of joy as well as a fountainhead of information.

*The Right
Book for the
Right Child*

To accomplish the full aims of the reading program, the teacher's plan for guidance must be made not only in terms of the group but also in terms of the individual. The teacher of literature will recognize the various levels of appreciation and interests within any one group. It becomes her task to plan for continuous growth in appreciation by introducing to the children, and surrounding them with, materials which have immediate interest and meaning for them. It is imperative, also, that the school program allot specific time for free reading both in the classroom and in the school library.

"Free reading" does not mean that the children are turned loose in the world of books to read as their whims dictate. "Free reading" does mean that children are at liberty to choose independently from the abundant materials carefully selected for them at their level of understanding and of appreciation. The teacher is not relieved of the responsibility of guiding and directing the choices. She can open up new avenues of enjoyment and of interest. "Free reading" will not replace the general class reading. It will supplement such reading.

*"Whoso Would
Kindle
Another"*

The role of the teacher is of utmost importance. The success or the failure of the program depends in the greatest degree on her. How well she has chosen the reading selections and how artfully she presents them are important factors, but how much she herself appreciates the reading materials which are presented will be the keynote of her success. Teachers who are the most effective in guiding the reading of boys and girls are those who read widely themselves and who share their own enthusiasm for books with their pupils. It has been well said that if a man with a blue nose tells us that he is enjoying the warmth of a fire, we are not tempted to approach him to share it. But if we see a man who says nothing but is shining with dancing, golden light, we believe in the fire even though we do not see it; we go to the man's side to share the warmth and the light. The good teacher is the one reflecting the dancing light. She makes the children aware of the loveliness in literature by being aware of it herself. "Whoso would kindle another, must himself first glow."

*Literature—
Thrill Not
Drill*

The major problems with which the teacher is concerned in the literature period are those of increasing the child's satisfaction in reading, and of encouraging the habit of turning to books for enjoyment and inspiration. It is for this reason that the literature lesson should be freed from all requirements of drill. Stories and poems are not the materials for practice in reading skills. No one has ever learned to appreciate literature through minute analysis of words or search for intricate meanings. Questions and answers are not valid in teaching literature if

used as a check or a quiz on the reading; they are valid only when used to unlock the meaning or to clarify misunderstandings. Study exercises should not be used as a test of the facts or of the information gained; they can be helpful if used as an aid for understanding and appreciating the selections.

*Guidance—The
Teacher's
Sacred Trust*

However, it is not sufficient for the teacher merely to place in the hands of the pupil reading materials that are interesting with the hope that they will "take." Something more than providing the pupil with books is necessary. The class period in literature should primarily be one of guidance. The beauty and the meaning of a piece of literature which is read by the pupils without any guidance whatever may not be fully appreciated. For appreciation there must be understanding, and the teacher's part is to contribute what is needful for that comprehension.

*When Teacher
Reads Aloud*

Each piece of literature for class study merits skilled presentation by the teacher. It is in the presentation of a piece of literature to her class that the teacher's greatest opportunity lies. Using her "story instinct," she creates a mood of anticipation and interest as she unfolds the background of the story or poem and clears away any obstacles to understanding. Perhaps an illuminating comment or a simple question may be the impulse that starts the pupil on his quest. A good share of the literature to be used in the class lesson should be read to the children. One of the first and best introductions to any literature lesson is a pleasant and companionable reading by the teacher.

Oral Reading
"Get the
Thought—
Hold the
Thought—
Give the
Thought"

In the library and in the home, silent reading is probably the major experience that the individual reader has with literature. But since good oral reading of literature is the fullest and probably the finest of literary experiences, the classroom lesson should afford many opportunities for the pupil to read aloud. Without good oral reading, neither the fullest appreciation nor the finest feeling for poetry and dramatic literature can be realized. If one's silent reading is inadequate, the reader himself is the loser; but if his oral reading is faulty, both he and his listeners are losers. In good oral reading, the reader does rapid silent reading first, holds in mind the meaning of what he has read silently, and then communicates that meaning to his listeners. Good oral reading is getting the meaning and sharing it with others.

All oral reading by pupils should be prepared. Preparation not only improves comprehension but gives to the reader confidence which reflects itself in better poise and joy in reading and in decidedly improved performance. The pupil forgets himself and becomes exalted to the rank of actor. He feels the responsibility of making his audience hear, understand, and appreciate what he is trying to present. When the pupil resumes his place in the audience he becomes a much more interested listener.

Their Right to
Poetry—
All God's
Children
Have Wings

An acquaintance with poetry is indispensable for making the pupil's experience with literature complete. Childhood without poetry is like a fairy tale without the touch of magic. In the preschool years and in the primary grades, children manifest an almost

instinctive love for poetry. They are enchanted by jingles; they are delighted with the nursery rhymes; they are intrigued and fascinated by the pronounced rhythm and by the direct action of the simple poems that are read and recited to them. Little children readily lose themselves in imaginative bits of verse. They laugh and sing with their poetry. Children have a natural love for rhythm, rhyme, and the sound of words.

*But Some of
Them Get
Clipped*

By the time he reaches the upper grades, the pupil seems to have lost this joy. Too often the seventh or eighth grade pupil fails to respond to poetry. Perhaps the school has been at fault. The choice of selections may have been unwise. It may be that the theme and the content of the poetry chosen for class reading have been too difficult or too abstract, and have dealt with ideas and emotions entirely outside and beyond the pupil's experience and intellectual grasp. Probably the presentation has been inadequate and has failed to create the mood necessary for true appreciation. Perhaps there has been no awakening of the imagination nor stimulation of interest or curiosity. Possibly the method of teaching has been analytical and detailed and has killed any enjoyment of poetry. But whatever the reason, too often the pupil seems to have lost his birthright—his love for poetry. The school has a real opportunity and an obligation to restore this birthright.

*New Vistas—
The Lyric
and the
Narrative
in Poetry*

The seventh- or eighth-grade pupil usually reacts most favorably to poetry of action. He enjoys the poems which tell a tale that can be understood with a minimum of explanation and discussion. The shorter narra-

tive poems, such as the ballads with their pronounced rhythm and stirring action, make an especial appeal. The class can also be led to enjoy and to appreciate many favorite bits of lyric poetry which the teacher shares with them.

*Setting the
Background*

The first step in the teaching of any poem is the teacher's own preparation. Every poem used for the class lesson deserves careful study. This means that the teacher herself has caught the spirit or the mood that the poem creates. She sees vividly the picture that the poet paints. She is familiar with the background of the selection and knows the meaning or the central idea if there is one. She has memorized it if it is short. If the poetry she presents to the class is to sing its way into the hearts of the children, the teacher must not only know the poetry thoroughly but must really delight in it.

*Creating the
Mood*

The next step is the introduction of the selection to the group. This introduction should be interesting but as brief as possible and should help the pupils to understand what the poet has to say. The poem may be the poet's emotional reaction to some vital experience; it may commemorate an historical incident or an important national event; it may be merely the expression of a mood or the recapture in words of a bit of beauty.

The teacher may need only a question or an illuminating comment to create the mood, or she may find it necessary to recount the experience in the poet's life which evoked the poetic expression. In most cases, however, the content of the poem will provide the basis for its understanding and interpretation. The teacher should avoid injecting

irrelevant facts about the author's life. Items of geographic or historic or scientific interest which do not contribute to the understanding of the poem should not be included.

*Reading the
Poem*

The oral reading of the entire poem by the teacher should follow the introduction. This oral reading by the teacher gives the pupils an impression of the poem as a whole. The teacher has an opportunity also to set the oral reading pattern of the class. The sincere, natural, oral presentation of poems plays an important part in helping the listeners to catch the spirit and the magic of poetry. The teacher's ability to read poetry well will prove a stimulating factor in arousing children's interest.

*Anticipating
the
Difficulties*

It is harder to understand poetry than prose. The teacher may find it necessary, after the initial oral reading, to explain unusual phrases or expressions. It may be necessary to distinguish between the figurative and the literal. The word order may be a bit involved; the ideas may be compact and condensed. The teacher's purpose, at this stage, is to clear up, without labored discussion or detailed analysis, remaining obstacles to understanding. An informal exchange of ideas at this point often aids in a fuller appreciation.

*Reading the
Poem
Again—
By Teacher*

A second reading of the poem by the teacher is important. With certain selections it may be advisable for the children to follow the reading from their books or from the board. By this time, the class will have an idea of what the poem contains, and the better readers may attempt, after adequate preparation, to read portions orally before the group.

By Pupils

Poetry should be read aloud to be appreciated fully. Pupils may be made aware of this and be given opportunity to read aloud their favorite poems or favorite bits. Especially must lyrics or poems that have pronounced rhythm be read orally to be enjoyed. Pupils need to hear and to say good poetry for the rhythm and the fine choice of words.

*Memorizing
the Poem*

The present tendency is for memorization to come naturally through hearing and saying the poem again and again. Pupils should be encouraged, should be urged, should even be enticed into committing to memory poems or parts of poems which they have learned to love, but they should never be compelled to do so. There should be pupil freedom in the choice of selections to be memorized, and the memorization of many short selections is preferable to the memorization of one long one. Whether the pupil will memorize anything at all is often determined by the influence which the teacher exerts. The teacher who can repeat choice poems herself is the teacher whose pupils memorize poetry. Advantage should be taken of the fact that children of early adolescent years memorize more readily and retain more surely than do older children. The seventh- and eighth-grade pupils can easily store up in their memories hosts of gems and beautiful bits of poetry that can serve as spiritual armor for future years.

*Glimpses of
Glory
Through
Choral
Poetry*

Children take the same delight in the concert reading or speaking of a favorite poem or passage that they take in singing a song. This form of activity, the oral interpretation of poetry by many voices speaking as one, is sometimes called verse speaking or

choral reading. It has the power to help the pupils feel naturally and express the meaning of poetry with spontaneity as well as with unity. Choral reading is purely an appreciation subject which cannot be drilled and cannot be tested.

The values of choral reading are many. Such reading has a pronounced social value which transfers itself into good citizenship. It awakens social consciousness in the aggressive pupil as he submerges his self-interest and identifies himself with a group. It encourages the timid pupil to express himself freely and securely within the group. Each pupil becomes an integrant personality who feels the thrill of belonging to a team. Verse speaking is a form of co-operative activity in which pupils have a definite part to play and a definite responsibility to assume. It keeps a whole group participating in a class exercise and at the same time gives personal training to the individual. It contributes immeasurably to the improvement of speech. Voice control, breath control, nicety and exactness of enunciation, accurate pronunciation, and smoothness of phrasing are some of the values that accrue directly to the individual from his experiences in verse speaking. Those who have directed choral reading know that there is nothing more effective than this form of expression for helping the children to feel the rhythm and the music in poetry and to insure the memorization of a great deal of fine verse.

Dramatization
—Literature
Comes Alive

Children dramatize as eagerly and readily as they play. Even before they come to school they instinctively have known how to play house, store, choo-choo train, or Indian. They have imitated, in general, the life of

the adult world around them and, for the moment, have actually been the father, the mother, the policeman, and the fireman.

When they enter school, children delight in impersonations. They pantomime butterflies and birds on the wing as naturally as they re-create "Little Red Ridinghood," "The Three Bears," "The Sleeping Princess," and many other dramatic stories that are heard in the classroom. A bit of costume is sufficient to transform Elaine into a haughty princess or Jack into a prancing steed.

In the upper grades, the teacher who makes of this dramatic instinct a joyous exercise of imagination capitalizes on one of her greatest opportunities—the magic of bringing literature to life. Dramatic expression, when freely and informally attempted, enlivens the printed word. Dramatization that is valuable must be, as far as possible, the children's own expression of what they see and hear and feel in the story. Elaborate costuming, props, and long-drawn-out preparations which kill the joy and spontaneity, defeat the purpose. Free and informal interpretation of character and scenes, not memorization, is the keynote of the dramatization period.

In playing the role of another person, the actor must learn to understand that person. Then the posture, the gait, the manner, the gesture of the character will come to life. By a nod of the head, by the raising of an eyebrow, by a smile or a sneer, the pupil reveals his own interpretation of the thought and feeling of the character he represents. The presentation of a variety of characters also brings to the children a wider under-

standing of people of other racial, religious, or national groups.

Dramatization exerts a profound influence on the personal life and the social attitude of the pupil. The stolid child becomes more expressive; the flighty one acquires stability; the insecure member gains self-possession. Given the opportunity, most children will perform with sincerity and dignity. The amount of creative ingenuity which they display will be in proportion to the artistry with which the teacher inspires the pupils. The major benefits of dramatization to the participating individuals are apparent in the improved speech habits as the actors realize their responsibility of making themselves heard and understood by the audience. The benefits of dramatization to the listeners are noticed in the improved habits of courteous attention accorded the performers. Alertness, attentiveness, and courtesy take on a new meaning apart from school routine.

It is well for the teacher to keep in mind that in school dramas it is always what is gained along the way that counts, not the perfection of the final performance. The spirit of the interpretation which changes the atmosphere of everyday work into play or make-believe is far more important than the mechanics of the production.

*Ally of
Education—
The Motion
Picture*

The motion picture is one of the favorite leisure-time interests of school children and, as such, effects a powerful influence on the attitudes, emotions, and conduct of young people. Because of this influence on the life of youth, the motion picture must be recognized by the school as a factor in education. The school program should include guidance

in this out-of-school source of recreation and entertainment with the objective of making children intelligent, discriminating consumers.

Specifically, what can the school do to accomplish this end?

1. It can familiarize children with the dependable sources of information about current pictures, and can list the periodicals and publications which furnish trustworthy reviews.
2. It can develop the habit of consulting these dependable sources.
3. It can use the movie as a stimulus to, not as a substitute for, reading.
4. It can aid the pupil in establishing a critical attitude toward the film he views. A critical attitude does not mean a faultfinding one, but a recognition of the good, the true, the fine, as well as the false, the shoddy, the trashy.
5. It can help make the children more active observers. Discussion in class will direct the attention of the children to the setting, the scenery, and the customs they view as well as to the plot of the story. The discussion of a travel film will lend color to the geographical setting, the architecture, the ideals, and the habits of a foreign people.
6. It can aim to get the youngsters into the habit of thinking about what they see. Discussion of good movies helps to set the tone and to stimulate interest. Children can be helped to see what

is in the picture and to discuss characters in films just as they discuss characters in books.

7. It can establish criteria and standards for evaluation of a picture and have children apply such standards.
 - a. Is the story true to life?
 - b. Do the people act and live as one would expect?
 - c. Is the conversation natural?
 - d. Does the story end in a logical fashion?
8. It can help to form attitudes. For instance, a discussion of what makes a situation funny will help pupils to react more intelligently to the screen. Would you consider these funny?
 - a. misfortune of others
 - b. handicapped people
 - c. infirmities of others
 - d. differences in customs, dress, food habits
 - e. situations and people that should be taken seriously
9. It can familiarize pupils with the different types of screen fare and can teach the children the distinguishing features of each and what to expect from each:
 - a. slapstick
 - b. farce
 - c. musical revue
 - d. travelogue
 - e. newsreel
 - f. animated cartoon
 - g. historic play
 - h. western picture

- i. sports picture
- j. biographical picture
- k. propaganda picture
- l. comedy
- m. serious play and drama, etc.

*Ally of
Education—
The Radio*

Shortsighted, indeed, would be the school or the classroom which failed to appreciate the tremendous importance of the radio for educational purposes as well as for the more widely accepted values of entertainment and recreation. Sound educational policy would indicate that the schools utilize the widespread and absorbing interest in radio for their own purposes—to stimulate learning and to enrich and extend the experiences of the children.

Radio has become a part of the fabric of American home life. The radio reaches at least 90 per cent of the homes of our youngsters, and, far above its value as entertainment, is an important conditioner of children's thoughts and attitudes. Doors and minds which are closed to books, magazines, and newspapers open wide for the radio and its continuous outpouring of every variety of verbal and musical fare. The school cannot ignore the influence of the radio on the minds and hearts of its pupils, but must make of it an educational ally. Chicago has assumed the responsibility of developing this modern and powerful means of communication.

The school does not need to urge children to listen to the radio. The responsibility of the school is to develop a taste for, and the habit of listening to, the better programs. Good taste and the ability to discriminate between good and mediocre programs are not

acquired suddenly. The ability to discriminate comes only with experience, with comparisons, and with the use of some yardstick of measurement. The school must be prepared to offer help along these lines to all children.

In the field of English, and particularly in the field of reading and literature, the radio is a powerful ally. Under wise guidance and direction, the radio can become an added stimulus toward wider and more extensive reading. The radio need not be a substitute for books; it may become the key to interest in books. Many children discover new authors and tastes through radio and movie experience and follow them up without assistance. The future playgoer may get his first taste of the drama from a broadcast play. The nonreaders get from radio much that they would otherwise have missed entirely. Careful guidance will capitalize on this new avenue of education especially for the reluctant readers and the nonreaders.

What can the teacher of reading and of literature do to make discriminating radio listeners of her pupils and to influence their reading habits?

1. The teacher can discover the children's favorite radio programs and radio interests. These programs and interests can form the basis for informal discussion and conversation.
2. The teacher can direct attention to the radio schedules and the listed programs and can teach children how to consult schedules rather than to turn the dial aimlessly.

3. The teacher can direct listening by calling attention to programs that are available each day and by discussing those of outstanding value.
4. The teacher can call attention to distinguished talent in all the fields of art and to great personalities who make radio appearances.
5. The teacher can post good programs on the bulletin board and devote some class time to discussing those programs.
6. The teacher can arrange for some in-school listening, especially to programs like "Battle of Books."
7. The teacher can recommend a balanced diet of listening. News, music, dramatizations, stories, and variety performances should be included.
8. The teacher can acquaint children with the important terms and vocabulary of radio so that they can think and talk more intelligently about radio.
9. The teacher can encourage further reading on the interests aroused by radio.

The Radio Council of the Chicago Public Schools publishes a weekly program bulletin which is designed to aid the teacher in guiding her class. Not only are the programs of the Council listed in this bulletin but recommended listening for out-of-school use is also presented.

*The News-
paper and
the
Magazine*

Since the days of Addison and Steele, the press has been recognized as the most potent molder of public opinion. The newspaper is realistic literature of life about us forcefully

presented with the emotional appeal of human interest. It touches every phase of human thought and action: political, economic, social, and religious. The news stories, the poems, the epics, the essays, the hobbies, the drama, the biography, the history-in-the-making, the pathos, and the humor treated in the newspapers tinge the thoughts and conduct of the readers. The journalistic style of writing is so direct that it is easily understandable, and the pictures and the subjects are of such absorbing interest that they are enjoyed by persons in every walk of life and of all ages. The child of four is attracted first by the pictures in the "funnies," and when he learns to read he follows the stories of the daily comic strips. As his reading interests grow, he reads stories and columns. During the process of this development, he fixes a life habit, for the newspaper constitutes the bulk of the reading of the public. The school recognizes the social value of newspapers and magazines, and has accorded them a well-merited place on the balanced reading program. Almost every pupil may find some wholesome subject which interests him. The patterns of language—vocabulary, phrasing, sentence structure, logic, thought development—are subconsciously assimilated through these reading media. Finally, it is the function of the school to give to each pupil the art of reading a good newspaper intelligently.

*Judged by the
Fruit It
Bears*

No academic yardstick or scale has been devised which can accurately measure or weigh pupil appreciation or growth in literature. The color, the atmosphere, the beauty, and the artistry which the pupil absorbs from

his reading defy any and all attempts to score. However, the alert teacher who looks for growth in the individual pupils will find it evidenced by the reading activities in which they voluntarily engage. The best testimony, sometimes, is of a fleeting, intangible sort. A glance of the pupil which shows he is *en rapport* with the teacher and the story, the out-of-class comments which he makes to his companions, the enthusiasm with which he reaches out for books, the absorption with which he buries himself in his reading, and the happiness with which he anticipates the library period—all these build up for the teacher an estimate of the effectiveness of the literature program in promoting growth and appreciation in reading.

PRACTICAL AIDS TO TEACHERS

It is the work of the classroom teacher that in the last analysis determines the progress of any reading program.

The following suggestions are conducive to the successful teaching of any program in literature.

I. FOR THE TEACHER

- A. Know the background and the interests of the pupils.
- B. Know the field of children's literature.
- C. Select materials for teaching that suit the interests and the needs of the pupils.
- D. Present much of the literature orally to children, both by reading and by narrating.
- E. Make the study of literature a joyous experience.

II. FOR THE CLASS IN LITERATURE

- A. Give an overview for each center of interest.
- B. Select for study only those experiences in literature which the pupils can understand and enjoy.

- C. Prepare pupils for the reading of a story or a poem by creating the proper mood and background.
- D. Anticipate any probable obstacles to understanding by clearing up vocabulary and other difficulties before class reading.
- E. In class study of selections:
 - 1. Keep the discussion spontaneous and socialized.
 - 2. Center discussion around main events, characters, or the meaning of the selection.
 - 3. Include only necessary details and explanations.
 - 4. Emphasize the main idea in poetry. At any one time stress one technique only, e. g., the rhythm.
- F. Read or tell stories to pupils simply for the enjoyment of the story.
- G. Present to the class material which the pupils would perhaps not read otherwise.
- H. Lead the pupils to the wealth of valuable material in good magazines by pointing out the salient features of those listed on the K-51 list, and by occasionally reading a selection or part of a selection from one of them.
- I. Recommend motion pictures and radio programs which are based on literature.
- J. Allow time for discussion of worth-while motion pictures and radio programs with which the pupils are familiar.

III. FOR FREE READING

(The teacher has the responsibility of guiding and directing the choices of the pupils.)

- A. Introduce new book to pupils by reading a few pages aloud or by describing an interesting incident in the story.

- B. Discuss books informally with small groups interested in the same kind of books.
- C. Have pupils plan an attractive book corner to stimulate reading. It may include magazines; racks of books; a bulletin board for book jackets, book lists, book reviews, poems, pictures; and an attractive library table and chairs.
- D. Encourage browsing in libraries and book departments.
- E. Provide time in class or in the library for pupils to begin reading of books selected from the free-reading list.
- F. Post reading lists in the library, which have been compiled in the literature class.
- G. Surround those pupils who definitely lack reading interests with reading materials of their particular hobbies, or outside activities, as discovered by interest inventories.
- H. Allow much freedom of choice for the group mentioned above, and check reading informally, through individual conferences. Make suggestions for further reading.
- I. Encourage each pupil to compile a list of books which he would like to read during the year.
- J. Encourage pupils to build personal libraries.
- K. Acquaint the pupils with the vast store of reading material by providing them with some of the book lists available, e. g.:
 - 1. Book lists presented in this course of study
 - 2. *Your Reading* }
 - 3. *Reading for Fun* } National Council of
Teachers of English
 - 4. American Library Association lists
 - 5. Chicago Public Library Lists
 - 6. *Five Years of Children's Books* (Bertha E. Mahoney and Elinor Whitney)

7. *Realms of Gold* (Bertha E. Mahoney and Elinor Whitney)
8. *Children's Catalogue*, H. W. Wilson Co.
9. *Elementary English Review*
10. *The Horn Book Magazine*
11. *The Grade Teacher*
12. *The Instructor*

NOTE: Ask teachers of science, history, and other subjects, to mention interesting fiction and nonfiction books in their particular subjects.

PUPIL ACTIVITIES

(For all pupils)

1. Reading silently for pleasure
2. Reading and discussing stories
3. Discussing individual reading interests
4. Listing favorite stories
5. Retelling interesting bits of detail such as the funniest, the most exciting, or the most interesting part of a story
6. Reading orally to an audience
7. "Selling" a book to a class by relating interesting incidents from it
8. Compiling a list of books which have been recommended by classmates
9. Arranging an exhibit of books, stories, or poems of a favorite author
10. Illustrating scenes from stories
11. Dramatizing scenes from literature
12. Identifying character impersonations
13. Formulating questions and answers for book games
14. Selecting and presenting poems or stories suitable for an assembly

15. Writing a brief account of an interesting character
16. Making a card file of books read, indicating author's name, title of book, and one or two sentences of comment on book
17. Learning to use anthologies to find poems
18. Memorizing poetry of special appeal
19. Making a booklet of favorite quotations from poetry
20. Making a scrapbook of selected poems clipped from newspapers and magazines
21. Comparing movie version of story with original version
22. Discussing animal heroes in moving pictures
(For enrichment—for superior or gifted pupils)
 1. Reading more stories or poems than the number recommended for the class
 2. Using puppets to dramatize
 3. Reading and reporting about a favorite author
 4. Reading and reporting about hobbies of famous men and women
 5. Collecting clippings for the bulletin board that pertain to literature being studied
 6. Locating poetry anthologies in the library and introducing them to the class
 7. Making an anthology of favorite poems
 8. Locating recordings of stories and poems and presenting them to the class
 9. Designing and making a book jacket and writing a "blurb" about the book
10. Investigating and making a list of Chicago authors of children's books
11. Investigating and making a list of Chicago poets
12. Making or obtaining slides for the purpose of illustrating talks on books, stories, poems

13. Making dioramas to illustrate incidents and settings from stories (home activity)
14. Acting on a committee to plan and present an assembly program centering around favorite books or poems
15. Making an illustrated edition of a poem which has been read in class
16. Planning "chalk talks" on foreign lands, to meet book friends
17. Planning a Scandinavian Day, a Chinese Day, etc., showing clothing, customs, music, art
18. Forming magazine clubs

I

GOING ALONG TOGETHER

Never before in history has there been a nation like ours, composed of people from many other nations. From Europe and Asia and Africa and from all the far corners of the earth came the men and women who made of this land a great nation. They brought with them a variety of customs, languages, skills, and habits of thought that give design and character to the American scene. They represent every race, every color, and every religious belief. They have all contributed their rich gifts to help fashion the strength and the wealth and the spirit of America.

This pattern of our national background is well expressed in the following lines:

OUR COUNTRY

*Our Country is a tapestry,
Woven by loving hands;
By Faith and Hope 'twas deftly made
From threads of other lands;
And each retains its native hue
Whose beauty animates
A varied pattern, lovely, new—
Our own United States.*

—Anna Louise Dabney

The spirit of America we call Americanism. In true Americanism there is mutual respect and good will among people of divergent faiths and views. In true Americanism every individual is judged according to his own worth, regardless of the color of his skin, his religion, his racial background, or his language. True Americanism seeks to understand and to appreciate the ways of life and of thinking that happen to be different from the patterns of living of one's own group.

America is not anything if it consists of each of us. It is something only if it consists of all of us; and it can consist of all of us only as our

spirits are banded together in a common enterprise. That common enterprise is the enterprise of liberty and justice and right.

—Woodrow Wilson

To understand others, we must know them. Unfortunately, it is not always possible to become acquainted personally with people of every race, color, nationality, and creed. But, fortunately, we can meet and learn to know people of all groups through the magic of books and literature. We can learn to know, through reading, the groups who make up the American people and the inheritance that is theirs as Americans. We can learn how Americans of various backgrounds live and think and feel, and we can learn how each group has contributed to make America the great nation she is.

But it is not enough for pupils to know. Unfortunately, people do not act according to what they know. People act according to how they feel about what they know. The teacher has not completed her lesson when she has presented the facts about other groups. She must go on. To build appreciative attitudes and understandings among school children is not only the teacher's rare privilege and opportunity; it is her sacred obligation and duty.

There is probably no single factor more important to the promotion of mutual respect and good will among children of different racial and religious backgrounds than a knowledge and understanding of one another. And probably the best and simplest way to acquire this knowledge and understanding is through the medium of books.

LITERATURE POINTS THE WAY

It is clear that one of the most important questions that concern the American teacher in the twentieth-century classroom is the problem of prejudice and racial hatreds. Especially is this true in the large industrial centers where peoples of differing nationalities, colors, religions, and backgrounds are crowded together with Old World tensions and racial hatreds still kept alive.

In a democracy, one of the primary obligations of the school is to help its youth to live in harmony and in mutual respect and understanding with other young people of different racial backgrounds. It is an essential responsibility of the school to provide those educational experiences that will tend to develop appreciative attitudes among school children.

Since one of the objectives of teaching literature in our schools is the building of desirable attitudes, it would seem most logical to expect the literature class to afford an important means of developing mutual respect and understanding for others. Imaginative literature can help the children to enter sympathetically into the lives of other people and to help them see that people of other groups are human beings with thoughts, feelings, and desires similar to their own. Children need to read literature which can give them a basis for friendship with the other groups who share this country with them.

The materials in this unit have been chosen because they represent the types of reading that will help the pupils to gain a fuller understanding and a deeper appreciation of the various elements that comprise this nation.

This unit is offered with the hope that it will aid the teacher to build those attitudes which will eventually carry over into the ideals and the patterns of behavior which we associate with true Americanism.

OBJECTIVES

1. To instill in the pupil attitudes of respect, trust, and understanding toward all racial and religious groups
2. To acquaint the pupil, through literature, with the contributions of the various groups to American life
3. To lead the pupil toward closer co-operation with these groups
4. To develop in the pupil pride in his own heritage

Illustrative Lessons

1. A SYMBOL OF AMERICA

"LIBERTY ENLIGHTENING THE WORLD"

Introduction by the Teacher

It is the last day aboard the great steamer. All the passengers crowd the rails for a first glimpse of New York's famous sky line. Eager men, women, and children scan the horizon seeking the first sight of land. A great shout, "There she is, there's the 'Grand Lady,'" focuses the eyes of all on one object—the lady who spells "Home" to the returning American and who symbolizes freedom and liberty, justice and equality, to the newcomers to our shores and to the rest of the world. With lifted hand and gleaming torch held high, this lady welcomes all: the foreign visitor to our land, the immigrant seeking a new home in our midst, the soldier returning from overseas duty, the American citizen arriving home from a foreign tour or visit. Do you know who this lady is?

As our boat draws nearer to the shore, our thoughts turn to another lady, one whose story is closely connected with that of the Statue of Liberty. You may have heard of her—Emma Lazarus, the Jewess, poet and friend of the immigrant. Emma Lazarus devoted a great part of her life to the cause of the Jewish immigrants who came to this country. She had faith in America as the home of the oppressed. She expressed her great sympathy for the poor and oppressed in a poem which she called "The New Colossus." The entire poem is found on a bronze plaque which has been placed near the statue. On the pedestal of the statue itself are inscribed the best-known lines of this poem.

In the poem "The New Colossus," the statue is described as it appears to the newcomers to our shores. The poem expresses the message which the statue with its lifted torch has for all.

THE NEW COLOSSUS

*Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbour that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"*

—Emma Lazarus, 1883

To the Teacher

It is suggested that each pupil have a copy of the poem, either mimeographed or copied from the board. This is not an easy poem for seventh and eighth graders. The theme is abstract. The word order is rather involved, and the vocabulary in many places is difficult. However, the pupils can be led to feel the emotions and to appreciate the ideas which prompted Emma Lazarus to write the poem. By using the background material and through clarification of the difficult words and phrases, the teacher can lead her class to a real understanding and appreciation of the poem.

It is understood that in its first presentation the entire poem be read by the teacher in a sincere and natural manner. In the second and further readings, the poem can well be read in parts or sections, with the difficult phraseology explained and the barriers to understanding removed.

Helps in Understanding the Poem

1. Some of the following phrases may need explanation:
brazen giant of Greek fame

(the Colossus of Rhodes, a giant statue which stood astride the ancient harbor on the Island of Rhodes in the Aegean Sea; one of the Seven Wonders of the World)
(See reference books.)

sunset gates
(the western limits of the Atlantic Ocean)

imprisoned lightning
(electricity)

twin cities
(Jersey City and New York City)

air-bridged
(no bridge across the harbor; the cities connected by air)

storied pomp
(magnificence and splendor of the kings and queens told in story)

huddled masses
(many people crowded together)

wretched refuse
(exiled people of other lands)

teeming
(overcrowded)

golden door
(New York, the entrance to America, with its golden opportunities for all)

2. The following comparison can be made between the Colossus and the Statue of Liberty:

The Colossus stood like a conqueror, or dictator, inspiring fear.

The Statue of Liberty stands like a mother, offering shelter to the people of every land.

3. Find and read the lines which tell what the statue seems to be saying.

4. If there were room for only four and one-half lines on the base of the statue, which lines would you select?
(the last four and one-half lines)
5. What is "The New Colossus"?

Follow-up

After the poem has been read and discussed, interest in the history of the Statue of Liberty may be sufficient to inspire the pupils to do some independent reading on the subject. The outgrowth of this reading may be an assembly program, a dramatization, or either committee or individual reports.

Suggestions As To Materials

Pupils should see a picture of the Statue of Liberty, yet there seem to be few good ones in histories and cyclopedias. It may be possible to get a picture from The New York Trust Company, 100 Broadway, which uses the statue as its advertising symbol.

Since the statue was made a national monument one may get a descriptive pamphlet by writing to the Director of National Park Service, U. S. Department of Interior, Washington, D. C.

In the pictures, note the broken chain at Liberty's feet and, also, what many fail to note, the book clasped under her left arm, variously called the Book of Justice, or The Law, or the Declaration of Independence, and inscribed with the date July 4, 1776. It may be of interest to call attention to the eleven-pointed star of the island fortifications over which the statue rises. Has this island a name?

Reading List for Children

Bryant, Lorinda M. *Children's Book of American Landmarks*. Appleton-Century, 1927. Grades 7-8. (On K-51 List)

- Hillyer, Virgil M., and Huey, Edward. *Child's History of Art*. Appleton-Century, 1933. Grades 6-8. (On K-51 List)
- Nolen, Barbara. *Reading for Interest—Luck and Pluck*, (Book 4). Heath, 1942. Grades 4-6. Poem, "The Statue of Liberty," by Arthur Guiterman, p. 356.
- Robinson, Ruth M. *Democracy Readers—Toward Freedom* (Book 4) Macmillan, 1940. Grades 4-5. pp. 63-66.
- Rogers, Frances. *Big Miss Liberty*. Stokes, 1938. Grades 5-8. (On K-51 List)
- Van Doren, Carl. *Patriotic Anthology*. Doubleday, 1941. "The Bartholdi Statue," by John G. Whittier, pp. 493-494. "Inscription on the Statue of Liberty," by Emma Lazarus, p. 493.

BACKGROUND MATERIAL FOR THE TEACHER

Frederic Auguste Bartholdi, sculptor, of Alsace, was one of a group of Frenchmen about 1870 who felt that the long friendship of France and America and their common love of liberty deserved a lasting monument. Bartholdi wrote of his visit to this country in 1871: "My statue was born at the moment when I awakened off the harbor of New York. There lay the immense city in the arms of its twin rivers, each festooned with masts and with flags as far as the eye could reach. Here, I said to myself, at this gateway to the continent, shall be raised the Statue of Liberty, grand as the idea it embodies, looking out radiant over the two worlds."

But it was fifteen years before his dream was realized. For a long time it seemed that the project must be given up unfinished because of lack of funds. At last, by 1884, about \$250,000 was subscribed by the people of France, and the statue was finished.

But the money for the pedestal was still lacking. In March, 1885, the committee in the United States which had labored for eight years to raise the money for the pedestal, was ready to give up, one hundred thousand dollars short of

its goal. Then Joseph Pulitzer, Hungarian Jewish immigrant, and at the time publisher of the *New York World*, launched a campaign to reach the school children and the people of the whole country. In five months the needed \$100,000 was subscribed by over 121,000 persons; 80 per cent of this amount came in gifts of less than one dollar.

On October 28, 1886, the statue was unveiled by the sculptor himself and accepted for the United States by President Cleveland who said, "We will not forget that Liberty has here made her home; nor shall her chosen altar be neglected."

2. GEORGE WASHINGTON CARVER

I. Objective

An understanding and appreciation of the character and life work of George Washington Carver and of his contribution to American life

II. Materials

A. Basic text: *Dr. George Washington Carver, Scientist.*

Shirley Graham and George D.
Lipscomb

Julian Messner, Inc., 1944.

B. Other references: See reading lists at end of lesson.

C. Motion pictures: "George Washington Carver"
College Film Center
84 East Randolph Street
Andover 1826

III. Presentation

A. Informal discussion

Find out what the pupils know about George Washington Carver.

B. Introduction of the basic text as a thrilling story; reading aloud by the teacher of the opening chapter, "Washington—1921"

The teacher should take advantage of all the possibilities this introduction holds for interesting her listeners in the book and in its hero. For example, there is the confusion in the railroad station; the scurry of the Red Cap in search of a very important man; Carver's secret amusement when overlooked; the ill-concealed contempt of the nonchalant taxi driver for his shabbily dressed fare; and the marked respect and deference accorded him by those at the Zoological Park who did recognize him.

IV. Activities

A. Reading to get the story

Ask the class to describe Dr. Carver and his experiences as brought out in the presentation. If enough books are available, pupils may continue their own reading. If not, the teacher may continue reading aloud Parts I and II. Pupils who read well may also be asked to prepare certain chapters or parts thereof for oral reading to the class. By means of discussion and oral reproduction, the general idea of the narrative and the eventful career of the man Carver can be brought home to the class.

B. Viewing the motion picture (Optional)

The picture can be shown after the book has been read. Children may compare the movie with the book, noting the similarities and the experiences presented.

V. Suggested Follow-up Activities

A. In appreciation and understanding of the man

1. Find instances that illustrate each of the following characteristics of Dr. Carver:

ambition

courage

dignity

generosity
honesty
humility
love of nature
perseverance
reliability
simplicity
spirituality
sympathy

2. The authors state that George Washington Carver was a blessing wherever he went. Explain how this statement was proved true at

The Carvers' (his foster parents)
The Seymours'
Simpson College
Tuskegee

3. Why did Carver care so little about money? Compare your reason with that given on pages 186-187, and note how *well the latter* is expressed.
4. "Time should not be wasted." Illustrate how Carver carried this idea into his work at Tuskegee; into his life at home; away from home.
5. What is remarkable about the fact that Carver finished college at the age of twenty-seven? What do the authors say about that?
6. Name three or four special talents possessed by Carver.
7. Explain these remarks which appear in the book:

"He 'saw' things."

"You have a grower's hands."

"Your hands match your voice."

B. In appreciation and understanding of his work

1. The authors, Graham and Lipscomb, compare Carver with Pasteur on page 171. Can you think of ways in which Carver is like the fol-

lowing men: Benjamin Franklin, Thomas Edison, Luther Burbank?

2. What is a foundation? The following persons have established foundations: Carnegie, Carver, Rockefeller, and Rosenwald. In what respect are their foundations alike? (Consult their biographies.)
3. Name several of Carver's notable friends. Can you tell why these men were proud of this friendship?
4. What were some of Carver's outstanding contributions to science? How was he a great friend to mankind?
5. List some of the honors, medals, and awards given to Carver.
6. From the following titles, select the one best suited to Carver:
Wizard of Tuskegee
Columbus of the Soil
Friend of Humanity
7. Pick out some quotations or passages in the book that are indicative of the work and life and character of Carver, e.g.:

Johns Hopkins University had enlisted his aid in developing a food for babies in tropical countries where milk was not available. This was the kind of work he loved. In a few days, the vegetable formula was ready—a powder containing life for millions of starving children or for soldiers camped on desert wastes. Powder containing life—not death. (p. 194)

* * * * *

None of the many products of his brain and hands can be used to destroy—not one! (p. 228)

C. In appreciation and understanding of the book

1. What do you suppose was the main purpose of the authors in writing this book?
 - a. To teach a lesson
 - b. To write an entertaining story for young people
 - c. To show appreciation for the life and work of Dr. Carver
 - d. To show the work done at Tuskegee Institute
2. Tell why the story of Carver was interesting to you.
3. Describe two scenes in the book that seemed very pathetic and tragic to you.
4. Tell on what occasions Carver was really very happy.
5. Mention several instances where acts of kindness were shown to Carver.
6. Point out and read aloud several scenes or passages that lend themselves to dramatization, such as:

Carver's speech before the House of Representatives on behalf of the Peanut Growers' Association (pp. 80-89)

The conversation between Mrs. Carver and Mrs. Mueller concerning young George (pp. 20-22, parts of 26-31)

Carver's account of his session with God on the possibilities of the peanut (pp. 158-159)

7. Write a set of rules of conduct that George Washington Carver might have written either for himself or for his pupils at Tuskegee.

VI. Some Additional Optional Activities

- A. Select for memorization or choral reading one or

more of Carver's favorite poems or favorite passages from the Scriptures:

The Bible—Psalms 19 and 121

Dr. George Washington Carver, Scientist.

"Things Not Done Before"—p. 135.

- B. Learn a few of the songs Carver liked, or listen to records of them.

"A Mighty Fortress Is Our God"—Hymn

"Swing Low, Sweet Chariot"—Negro Spiritual

"I Gotta Home Inna That Rock"—Negro Spiritual

Other Negro spirituals sung at Tuskegee

- C. Plan an assembly as a culmination of the work on George Washington Carver. Such an assembly may include some of the poems and songs already listed, the motion picture, and dramatized selections from Graham and Lipscomb's book, *Dr. George Washington Carver, Scientist*.

ABOUT THE AUTHORS

Shirley Graham and George Dewey Lipscomb are two outstanding young Negroes. Both are well educated, have taught school, and have done much writing. Miss Graham has written many articles about the Negro in American art and has been highly praised for her work. Mr. Lipscomb is noted also for his ability in oratory and his column which appears in Negro newspapers. In writing the biography of George Washington Carver, they have given us the story of a very fine Negro of whom it is said: "None of the many products of his brain and hands can be used to destroy—not one!"

Reading Lists

For the Teacher

Borth, Christy. *Pioneers of Plenty: The Story of Chemistry*. Bobbs-Merrill, 1942.

Modern chemists and their work.

Holt, Rackham. *George Washington Carver: An American Biography*. Doubleday, 1943.

For the Pupils

Cooper, Alicia C., and Palmer, Charles A. *Twenty Modern Americans*. Harcourt, 1942.

For accelerated readers. Famous men and women in contemporary life.

Embree, Edwin R. *Thirteen Against the Odds*. Viking, 1944.

Contemporary Negroes, including George Washington Carver.

For accelerated readers.

Graham, Shirley, and Lipscomb, George Dewey. *Dr. George Washington Carver, Scientist*. Messner, 1944. Grades 6-9.

Spencer, Johnson, Robinson. *Progress on Reading Roads*. "Blazer of Trails in Science." Lyons and Carnahan, 1942.

Story of George Washington Carver. Grades 7-8.

Stevenson, Augusta. *George Carver, Boy Scientist*. Bobbs-Merrill, 1944.

"Childhood of Famous Americans" Series. Grades 4-6.

Yost, Edna. *Modern Americans in Science and Invention*. Stokes, 1941.

Including story of George Washington Carver. Grade 8.

Washington, Booker T. *Up From Slavery*. Doubleday, 1901. Autobiography. Grades 7-8.

Additional Materials

Chicago Public Library List—"The Negro in Books for Young People."

Elementary English Review, October, 1943,

Rollins, Charlemae. "Children's Books on the Negro: To Help Build a Better World."

Frogner, Ellen. "Books for a Friendly World."

Elementary English Review, March, 1944.

“One Land—One Language—One People”

Whole issue devoted to intercultural education.

3. THE STORY OF THE HUNDRED DRESSES

Estes, Eleanor. *The Hundred Dresses*. Harcourt, Brace and Co., 1944.

Eleanor Estes' tenderly beautiful story, *The Hundred Dresses*, whose pages are illumined by the sympathetic pictures of Louis Slobodkin, is a rich contribution to the books which help to build a friendly world by developing an understanding of external differences which need not divide, and by emphasizing the common desires and hopes which offer a basis for friendliness and helpfulness and happiness.

The story holds a particular appeal for girls. In the teaching procedures suggested, the discussion which follows the oral reading, records, in substance, the reactions of an average group of boys and girls who followed Wanda's experiences in Room 13 with keen interest. In each case, of course, the teacher must be guided, in the nature and degree of her development, by the background and caliber of her young listeners. Likewise, whether the study is divided into two, three, or four presentations depends upon the class situation. The oral reading may be punctuated by fruitful pauses in which the effective illustrations supplement the message of the printed page.

THE APPROACH TO THE STUDY

SETTING THE STAGE FOR APPRECIATIVE LISTENING

Do you remember the first night you slept away from home—all alone? It may have been the summer you spent with your grandmother on the farm, or the time you visited your cousin in Cleveland, or perhaps your first night in camp. When dark came, you were pretty lonely. There was an ache in your throat—and in your heart.

Have any of you moved from one neighborhood to another, and so had to transfer to another school?—Several, I see. Then you recall the first morning in the new school—a new principal, a new teacher, a new room full of new faces. When recess came, the girls in front of you locked arms and went out on the playgrounds laughing and talking. The boy behind you shouted out, “Hi, Ted, pitch for us? We’ve got a swell team.” You seemed to be the only one on the whole playground who didn’t have a pal or belong to a “gang.” How different it was that afternoon when the girl across the aisle helped you to find a good book in the school library and the two girls who lived in the next block waited to walk home with you, or when the boy in front of you lent you his crayons and asked you to play ball with his team after school. Every one of us has been lonely at some time, and we all know how good it is to have friends.

The story we are going to read is about a very lonely little girl who never found friends on the playground although she wanted them very much. Why was she so alone? What made her so unhappy?

THE READING OF THE STORY

Provocative questions to focus the attention and guide the interest of the young listeners as the teacher reads aloud the succeeding chapters:

Chapter I. “Wanda.” The first chapter introduces us to the little girl about whom the story is written, Wanda Petronski, although she is absent from school as we enter her classroom and meet her classmates. Let us see what we learn about Wanda in her absence. What do her classmates think of her? Do they miss her when she is away?

Chapter II. Our story has a strange title, “The Hundred Dresses.” What can one hundred dresses have to do with a lonely little girl? This chapter tells something about that. It is called “The Dresses Game.”

Was the game good fun? Who got most fun out of it? Who got none?

Chapter III. "A Bright Blue Day" announces Chapter III. It might have been a bright, happy day for everyone on the playground, but something happened to make it an unhappy day for somebody. What was it?

Chapter IV. "The Contest." There was excitement in Room 13 over the drawing and color contest. Everyone was curious, and the best artists were hopeful. Who would win the prize?

Chapter V. Chapter V has the title of the story "The Hundred Dresses." At last we are to solve the mystery of Wanda Petronski's one hundred dresses "all lined up" in her closet. We are to learn something else, too, something which made the children in Room 13 very serious, and two little girls in particular very much troubled. Why? Which of the two suffered more?

Chapter VI. "Up on Boggin Heights." The next chapter carries us up on Boggin Heights. What does a visit to Wanda's home tell us about her? What important decision does Maddie make?

Chapter VII. "The Letter to Room 13." We hear of two important letters in Chapter VII, although the title mentions only one. What message did Peggy and Maddie's letter carry to Wanda? How did Wanda's letter to Room 13 answer that message?

THE DISCUSSION OF THE STORY

An attempt to deepen the children's understanding of the importance of human relations and to translate the values which the story presents into the terms of their own everyday experiences

Teacher: "Did you enjoy the story? (A chorus of 'Yes' and nods.) Why?"

Responses: "It's a school story about boys and girls 'just like us.'"

"I kept wondering about those one hundred dresses until I found out they were just make-believe—paper dresses."

"I liked Wanda. I felt sorry for her because she was so lonely and everyone teased her."

"I don't think the other children meant to make her unhappy. She was just different."

Teacher: "How was Wanda different from the boys and girls in Room 13?"

Responses: "Her name was different. It was a funny long name."

"She always wore the same faded old dress."

"She had dirty shoes because she lived in an old house way up on the hill, and she had to walk to school on muddy country roads."

Teacher: "Do things like that make a great deal of difference? Do a faded dress—and muddy shoes—and a shabby old house—and a strange name prevent one from being a good sport on the playground—or a good helper in the classroom—or a good pal?"

Responses: "No."

"They're only outside differences. They don't have anything to do with—with what makes us all alike."

Teacher: "What things do make boys and girls alike, even though they have 'outside differences'?"

Responses: "They all like fun."

"They like to do things together."

"They like to have friends. Every girl wants a chum of her own, and every boy likes to hang around with his gang."

"They like other people to like them."

Teacher: "Did Wanda like all these things—fun and friends and success and happiness? (A chorus of nods and assents.) Why did she draw the hundred dresses, and talk about them until Peggy teased her and the others laughed at her?"

Responses: "Because she didn't have any beautiful dresses of her own, and so she made believe the dresses she drew were real."

"She felt left out when the other girls were talking about their pretty clothes."

"She felt different because she had only one faded old dress."

"She wanted to be like Peggy and Cecile and Maddie."

Teacher: "Did the other girls ever pay any attention to Wanda?"

Answer: "Only when they wanted to have fun with her."

Teacher: "Yes. How often the storyteller reminded us that the girls waited for Wanda just—'to have fun with her.' The writer also describes the way the girls laughed at her. The story says 'they laughed *derisively*.' Here is a new word for most of us. What does it mean? (Consultation of the dictionary) We find that *derisively* means mockingly. When the girls laughed at Wanda '*derisively*,' they were laughing unkindly to hurt and tease her, to make fun of her. Again the storyteller says that they looked at her '*suspiciously*.' We are often suspicious of anything which is strange or different. Because we do not know it, we fear it. The girls looked at Wanda '*suspiciously*.' Do you wonder that she was lonely and timid? Let me read one sentence to you again: 'Wanda approached the group as a timid little animal might, ready to run if anything alarmed it.' Do you see her?"

“Can you recall some other lonely moments in the story that stand out like clear pictures in your mind? Close your eyes and think. What pictures come to you?”

Responses: “I see Wanda standing all alone by the school wall while the others are playing—just waiting for the bell to ring.”

“I remember Wanda trying to read in the classroom and just standing up and looking at her book and not saying a word because she was frightened.”

“I can see her in the middle of the girls, telling them about the two most beautiful of her hundred dresses—the blue one with cerise trimmings and the green one with the red sash—and all the girls laughing at her.”

Teacher: “Did you meet any other lonely people in the story who needed friends?”

Responses: “There was Wanda’s brother, Jake, who never had time to play with the boys because he helped the janitor before school every morning.”

“There was old man Svenson who lived alone with his dog and his cat.”

Teacher: “Why was he lonely?”

Responses: “Because he was different, too. He had a different kind of name.”

“And he lived in a rickety old house on the hill.”

“People thought he was queer. The children used to run past his house because they were afraid of him.”

“Somebody said he had shot a man.”

Teacher: “Do you think that was true?”

Answer: “No. He seemed too frightened to hurt anyone.”

Teacher: "Why were people suspicious of him? Might it have been because they didn't know him, because, as one of you has said, he seemed 'different,' and they didn't realize how harmless and friendless he was? It is very important then—is it not?—that we should remember that people who are not like us in some ways are just like us in the big things that really count.

"Have you ever been afraid of an old empty house because someone said it was haunted? You ran by, breathless, in the daytime—and wouldn't pass it at all in the dark. Then one day somebody bought it and painted it and papered it and planted a garden in the back and grass in the front, and moved in. Now you knew how foolish you had been to fear something you didn't really know anything about. (More illustrations to drive the point home.)

"In Wanda's case who was responsible for her loneliness and unhappiness?"

Responses: "Peggy was most to blame because she invented the dresses game that started all the trouble."

"Yes, but all the others teased Wanda."

"Maddie said herself that she was more to blame than Peggy because she was a coward. She knew they were doing wrong to tease Wanda, but she didn't say so because she wanted to stand in with Peggy."

Teacher: "I have wondered why the teacher of Room 13 didn't see what was happening and help the children to understand that they were being cruel to a lonely little stranger instead of making friends with her. We all have some responsibility for the happiness of others, have we not? Do you know any lonely people, perhaps a little different from yourself in some ways,

whom you could make happier? Is there a Wanda in your school or a Mr. Svenson in your neighborhood who needs your friendship? You may discover the one is so jolly and so clever and the other so kindly and so helpful that you will be grateful to call them both your friends."

4. THE KISKIS

This appealing little story tells of three shy, lonely children in a rural Montana school. Their foreign background, their poverty, and their isolation combine to create a problem for the teacher, for the other pupils, and for the three little Kiski children themselves.

A snowstorm and a box of candy are the agents through which the little Kiskis achieve happiness and a feeling of belonging to the group.

I. Objective

To enable the pupils to enter imaginatively into the lives of the Kiski children and through this experience to bring about a better understanding of and a more sympathetic attitude toward children of different racial groups.

II. Material

"The Kiskis." *Challenge to Grow, Book VII*. Harcourt, Brace, 1941. p. 342.

III. Presentation

We all need friends. Friends share our joys and sorrows and make life much happier for us. Life would be very dull without them.

Today we have a story about three children who lived on a lonely ranch in Montana and attended a one-room country school. They made no friends, although the teacher and the other children were kind to them.

As I read the story to you, you will understand why the Kiskis acted as they did. Try to put yourself in their place and think how you would have behaved if you had been one of the Kiski children.

IV. Discussion

After reading the story, the teacher can help the pupils crystallize their reactions by conducting a very free and informal class discussion. This discussion may easily grow out of her questions and those of the pupils. The following questions are merely suggestive and are used to stimulate the pupils into thinking about the story and discussing it. They are in no sense to be used, or even considered, as a test of the facts of the story.

1. Why were the Kiski children shy?
2. How did they hide their shyness?
3. In what way were the Kiskis different at the end of the story from what they were at the beginning?
4. What caused the change in them?
5. Did you ever feel strange and ill at ease as did the Kiskis?
6. What can we do to help others overcome their shyness?

V. Follow-up

The teacher may point out that the Kiskis felt themselves a part of the group as soon as they had something to give. Everyone likes to think he has something to give. It does not always have to be candy or something to eat. It may be a better way of doing things or a better way of thinking or living. All races and groups have something good to offer.

There are many groups in our country who have brought their languages and ways of living from foreign countries. The children of these people may speak the foreign language and have foreign ways of doing things. But that does not mean that their ways are wrong or even funny. While we can teach them the American way of life, we can learn many things from them.

One good way to learn about other groups is to read stories and books about them. The reading list at the

end of the unit includes the titles of many good books on this theme which the children can be encouraged to read.

5. THE LAND WHERE HATE SHOULD DIE

Denis A. McCarthy was an Irish youth who came to this country when he was fifteen years of age. He had a great love for America, his adopted country. As in the case of most of our foreign-born citizens, he appreciated the freedom of American life and the privileges enjoyed by one and all. He devoted his talents in writing and speaking to help Americans realize the greatness of their country. In his poem, "The Land Where Hate Should Die," he expresses his dream of an America where people of every race and creed live together in peace and harmony and prove themselves worthy of this great country of ours.

THE LAND WHERE HATE SHOULD DIE

*This is the land where hate should die—
No feuds of faith, no spleen of race,
No darkly brooding fear should try
Beneath our flag to find a place.
Lo! every people here has sent
Its sons to answer freedom's call;
Their lifeblood is the strong cement
That builds and binds the nation's wall.*

*This is the land where hate should die—
Though dear to me my faith and shrine,
I serve my country well when I
Respect the creeds that are not mine.
He little loves his land who'd cast
Upon his neighbor's word a doubt,
Or cite the wrongs of ages past
From present rights to bar him out.*

*This is the land where hate should die—
This is the land where strife should cease,*

*Where foul, suspicious fear should fly
Before our flag of light and peace.
Then let us purge from poisoned thought
That service to the state we give,
And so be worthy, as we ought,
Of this great land in which we live.*

—*Denis A. McCarthy*

QUESTIONS AND SUGGESTIONS FOR DISCUSSION

It is suggested that each child be supplied with a copy of the poem. After the reading of the poem by the teacher, a few questions will bring out the message which it conveys. There need be no attempt at detailed analysis.

1. The following lines will probably need a simple explanation:

No feuds of faith, no spleen or race
Their lifeblood is the strong cement
That builds and binds the nation's wall.

Or cite the wrongs of ages past
From present rights to bar him out.

2. Which lines in the first stanza tell that people of all colors, races, and creeds have fought for the welfare of America?
3. Which lines in the second stanza tell that a good American respects the right of every individual to worship God in his own way?
4. What kinds of thoughts are poisoned thoughts? Find the lines in the poem that tell what should be done to poisoned thoughts?
5. What makes a worthy American?

6. I AM AN AMERICAN

Most of us are very proud to say "I am an American," but do we always know what it means?

What is meant when a person says that he is an American? Does he mean merely that he was born in this coun-

try? Can a person born in a foreign land be an American?

In the poem, "I Am an American," two boys of totally different background and training make the same statement, "I am an American." Each one tells why he belongs to America and what America means to him. Each expresses his reason for loyalty and service to this country.

I AM AN AMERICAN

I am an American.

My father belongs to the Sons of the Revolution;

My mother, to the Colonial Dames.

*One of my ancestors pitched tea overboard in
Boston Harbor;*

Another stood his ground with Warren;

Another hungered with Washington at Valley Forge.

My forefathers were America in the making.

They spoke in her council halls;

They died on her battle-fields;

They commanded her ships;

They cleared her forests.

Dawns reddened and paled.

Stanch hearts of mine beat fast at each new star

In the nation's flag.

Keen eyes of mine foresaw her greater glory;

The sweep of her seas,

The plenty of her plains,

The man-hives in her billion-wired cities.

*Every drop of blood in me holds a heritage of
patriotism.*

I am proud of my past.

I am an American.

I am an American.

My father was an atom of dust,

My mother a straw in the wind,

To his serene majesty.

One of my ancestors died in the mines of Siberia;

*Another was crippled for life by twenty blows of
the KNOUT.*

Another was killed defending his home during the massacres.

*The history of my ancestors is a trail of blood
To the palace-gate of the Great White Czar.*

But then the dream came—

The dream of America.

In the light of the Liberty torch

The atom of dust became a man

And the straw in the wind became a woman

For the first time.

*“See,” said my father, pointing to the flag that
fluttered near,*

“That flag of stars and stripes is yours;

It is the emblem of the promised land.

It means, my son, the hope of humanity.

Live for it—die for it!”

*Under the open sky of my new country I swore to
do so;*

And every drop of blood in me will keep that vow.

I am proud of my future.

I am an American.

—Elias Lieberman

PRESENTATION

It is suggested that the pupils be supplied with individual copies and that in the initial presentation, the poem be read aloud to the class by the teacher.

QUESTIONS AND SUGGESTIONS FOR DISCUSSION

After the reading by the teacher, an informal discussion based on the following questions will help to focus the attention of the class on the important ideas and to give the pupils a fuller understanding of the poem.

1. Notice that the poem is divided into two parts. Who speaks in the first part? In the second?
2. In what respect are both speakers alike? Different?
3. By consulting a good reference book, find out something

about the author, Elias Lieberman. In which of the two stanzas has the author described himself?

4. Find the lines which would make an American whose ancestors had fought in the Revolutionary War feel proud.
5. Find the line in the first stanza in which the poet says that "Time Marched On."
6. Is one of the speakers a better American than the other? Tell why you think so.

7. THIS IS AMERICA

The following quotations can be woven by a creative teacher into an inspiring assembly program. It may take the form of a series of tableaux, shadowgraphs, pantomimes, or radio broadcasts. An announcer may open the assembly with the following words: "Listen to the voices of America—the voices of the past and the present, speaking the American dream." Then the announcer can call, one by one, the names of the characters represented by the quotations.

After the characters have all been introduced and have spoken their lines, the announcer can add the final paragraph: "This is what we say. This is what we mean. This is how we are. These are the things we believe. This is America."

1. Edward Bok

As a matter of fact, very few of us correctly understand what we mean by this "Americanism" and "Americanization" that we have become so wrought up about. We think of Americanism as something we can imbibe, understand, and practice in our lives only if we are born in the United States of America. . . . Americanism is not alone a matter of birth or ancestry. The real America is an ideal—a vision yet to be fulfilled.

2. Stephen Vincent Benet

I am a man, an American—but what does that mean?

I am free, I think myself free—but what does freedom mean? I have rights as I know—but what are they—how far do they go? Is there another way than the way I have always known?

3. Alfred E. Smith

What is liberty? Liberty is an elusive thing. It isn't a thing that you can lock up in the safe, turn the key and go away, and expect to find there when you come back. Eternal vigilance alone is the price that you pay for that liberty and there devolves upon every citizen who believes in that Declaration and in the Constitution—to conduct himself with that regard for his neighbor that his neighbor as well as himself may have the full enjoyment of the blessings of liberty that grow from a free republic.

4. Stephen Vincent Benet

Liberty! It's a strong word—it gets into men's blood. It's only a puff of wind in the air at first—and then it's a rising gale. It blew through the crooked streets of Boston and the farmlands of Pennsylvania and the rolling Virginia Hills. "Liberty! We'll stand up for Liberty!" It drifts in and out of the cabins of the frontier and the riflemen nod and say: "You don't have to tell us about Liberty. We have it. We aim to keep it." It is tapped out on a drum where men march and drill in secret: "Come all ye sons of Liberty, unite like freeborn men." It's a tide rising and a wind blowing and a drum tapping—tapping out the years that are past and the years to come.

—The Revolutionary Period

5. William A. White

Liberty is the one thing you can't have unless you give it to others.

6. Abraham Lincoln

Those who deny freedom to others, deserve it not themselves; and, under the rule of a just God, cannot long retain it.

7. Thomas Jefferson

We hold these truths to be self-evident; that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed.

—The Declaration of Independence

8. Thomas Jefferson

I am ready to say to every human being, "Thou art my brother," and to offer him the hand of concord and amity.

9. Theodore Roosevelt

We demand that all citizens, Protestant and Catholic, Jew and Gentile, black and white, shall have fair treatment in every way; that all alike shall have their rights guaranteed them.

10. Henry Cabot Lodge

Let every man honor and love the land of his birth and the race from which he springs and keep their memory green. It is a pious and honorable duty. But let us have done with British-Americans, and Italian-Americans, and so on, and all be Americans.

11. Hilda Paulmier

No matter from what country you or your parents or your ancestors came, be *wholehearted*, not *hyphenated* Americans.

—Democracy

12. Franklin D. Roosevelt

We take satisfaction in the thought that those who have left their native land to join us may still retain here their affection for some things left behind—old customs, old language, old friends. Looking to the future, they wisely choose that their children shall live in the new language and in the new customs of this new people. And those children more and more realize their common destiny in America. That is true whether

their forebears came here eight generations ago or only one.

13. Woodrow Wilson

Some of the best stuff of America has come out of foreign lands, and some of the best stuff in America is in the men who are naturalized citizens of the United States.

—Address to the Daughters of the
American Revolution—Oct. 11, 1915

14. Franklin K. Lane

America is a land of but one people, gathered from many countries. Some came for love of money and some for love of freedom: Whatever the lure that brought us, each has his gift. Irish lad and Scot, Englishman and Dutch, Italian, Greek and French, Spaniard, Slav, Teuton, Norse, and Negro—all have come bearing gifts and have laid them on the altar of America.

15. Franklin D. Roosevelt

Perhaps Providence prepared this American continent to be a place of the second chance. Certainly millions of men and women have made it that. They adopted this homeland because in this land they found a home in which the things they most desired could be theirs—freedom of opportunity, freedom of thought, freedom to worship God. Here they found life because here there was freedom to live.

16. Wendell Willkie

I believe in America because in it we are free—free to choose our government, to speak our minds, to observe our different religions; because we have great dreams—and because we have the opportunity to make these dreams come true.

17. Israel Zangwill

Ah, what is the glory of Rome and Jerusalem, where all nations and races came to worship and look back, compared with the glory of America, where all races and nations come to labor and look forward.

Selected Reading List

It is better to light a candle than to curse the darkness.

—Old Chinese Proverb

Angelo, Valenti. *Hill of Little Miracles*. Viking, 1942.

Ricco, whose father is an Italian fisherman living on Telegraph Hill, is able to walk again when Rinaldo Gamba makes him a pair of shoes. The boys' club is common ground, where all groups meet. Grades 5-6.

———. *Paradise Valley*. Viking, 1940.

Pedro and his family have a happy time with Mexican friends who settle on Uncle Pio's land. Grades 5-7.

Anthony, Barbara, and Barnes, Marcelline. *Americans All*. Fidler, 1941.

These biographical sketches include Audubon, Damrosch, Rockne, and other foreign-born citizens. Grades 5-7.

Armer, Laura A. *Traders' Children*. Longmans, 1937.

Spanish-American and Navaho Indian children work and play together. Grades 6-8.

Atkinson, Leroy (and others). *Famous American Athletes of Today*. Page, 1937.

This series includes stories of Joe Di Maggio, Jim Thorpe, and Joe Louis. Grades 7-8.

Beard, Annie E. S. *Our Foreign-born Citizens*. Crowell, 1932.

This collective biography features famous immigrants who have contributed much to American life: Mary Antin, Edward Bok, Andrew Carnegie, George W. Goethals, Charles P. Steinmetz, and others.

Grade 8.

Bianco, Margery W. *Forward Commandos!* Viking, 1944.

Negro boy is accepted as a friend of Red and his followers, who prove useful in an emergency.

Grades 4-7.

Buck, Pearl. *Chinese Children Next Door*. Day, 1942.
Little American girl plays with Chinese children;
“two-way understanding” is developed. Grades 4-6.

Chin, Stanley H., and Fowler, Virginia. *Two Lands for Ming*. Scribner, 1945.

This book deals mainly with boy life in China. Kwok Ming considers himself an American because his father was born in America. After Ming comes to the United States, he realizes that it is possible to be loyal to two lands. Grades 5-7.

Constantine, Joan J. *Secrets of the Mardi Gras*. Whitman, 1944.

This world-famous spectacle is seen through the eyes of Victor and Emile, two French boys.

Grades 5-6.

Davis, Lavinia R. *Americans Every One*. Doubleday, 1942.

Philip of England, Jon of Finland, Chena of Czechoslovakia, and other foreign children show that they have something to contribute to American life.

Grades 4-6.

De Angeli, Marguerite L. *Elin's America*. Doubleday, 1941.

Elin has come from Sweden with her family to pioneer in New Sweden. Lamefoot, an Indian woman, befriends her.

Grades 4-6.

———. *Up the Hill*. Doubleday, 1942.

Aniela and Tadek are Polish children in a Pennsylvania mining town. Aniela is glad to save her pennies in order to help Tadek become an artist.

Grades 4-6.

Deutsch, Babette. *The Welcome*. Harper, 1942.

Thursty, a modern American boy, learns to like Ernest, a German refugee.

Grades 6-8.

Eberle, Irmangarde. *Very Good Neighbors*. Lippincott, 1945.

The Carillos are a Mexican family who came to the United States. Joan, Maria, and Conchita want “to

be United States children." Mr. Brinkley says they are "very good neighbors" and helps them to save their new home. Grades 4-5.

Estes, Eleanor. *The Hundred Dresses*. Harcourt, 1944.
The other little girls do not believe that Wanda, the shabby little Polish girl, has "a hundred dresses all lined up" in her closet at home. After Wanda goes away, they make an amazing discovery. Grades 5-6.

Evans, Eva K. *Key Corner*. Putnam, 1938.
This story deals with a small Negro community in Georgia and with the work of the new teacher. Grades 4-6.

Farmer, Wendell. *Bicycle Commandos*. Doubleday, 1944.
Riq O'Hare and his commandos help solve the mystery of the defense plant explosions. Jacques, the French refugee, picks up the most important clue and earns his bicycle. Grades 5-7.

Gates, Doris. *Blue Willow*. Viking, 1940.
Janey, daughter of a migrant worker, has an understanding friend in Lupe, a Mexican girl, and finally gets a permanent home for her treasured blue willow plate. Grades 5-7.

Gollomb, Joseph. *Up at City High*. Harcourt, Brace, 1945.
Jeff Bennett, a small town boy, after a stormy time in a big city high school, decides to go to another high school. "It's got boys of every race, every religion, and nationality, and they get along fine." Grades 8-9.

Graham, Shirley, and Lipscomb, George D. *Dr. George Washington Carver, Scientist*. Messner, 1944.
Joint authors (Negro) have written a distinctive biography of the famous Negro scientist. Grades 6-9.

Judson, Clara I. *They Came From France*. Houghton Mifflin, 1943.

This story dates back over two hundred years. Pierre Remy helps his family to make a home in New Orleans. Grades 6-8.

———. *They Came From Scotland*. Houghton Mifflin, 1944.

Bruce MacGregor's family pioneers in Indianapolis. Bruce does his share in making a home in the New World. Grades 6-8.

———. *They Came From Sweden*. Houghton Mifflin, 1942.

The Larsson family has come from Sweden in 1856 and homesteaded in Wisconsin and Minnesota. Gustave wants to become a lawyer in order to help Swedish people to become good Americans.

Grades 6-8.

Lattimore, Eleanor F. *Junior: A Colored Boy of Charleston*. Harcourt, 1938.

Junior earns money by learning the shrimp man's song. Grades 4-6.

Means, Florence C. *Moved-Outers*. Houghton Mifflin, 1945.

This story deals with the problems of loyal Japanese—Americans after the attack on Pearl Harbor.

Grades 8-9.

———. *Shuttered Windows*. Houghton Mifflin, 1938.

Harriet, a Negro girl from the North, comes to live with her grandmother off the coast of South Carolina. She finds it hard to adjust herself to her primitive surroundings but comes to realize that her place is there, helping her people. Grades 7-8.

———. *Teresita of the Valley*. Houghton Mifflin, 1943.

Teresita is the daughter in a Spanish-American family living in Denver. At first, she is ashamed of her name and heritage, but at last she realizes that she should be proud of her racial background.

Grades 7-8.

- . *Whispering Girl*. Houghton Mifflin, 1941.
Vensi, daughter in a Hopi Indian family of today, overcomes her fear of talking aloud when her family takes part in a World's Fair. Grades 7-8.
- Meigs, Cornelia. *Swift Rivers*. Little, Brown, 1932.
Christian Dahlberg, sturdy son of Swedish pioneers in northern Minnesota, floats his logs down the Mississippi to the lumber market in St. Louis. Grades 7-8.
- Ovington, Mary W. *Zeke*. Harcourt, Brace, 1938.
Zeke attends Tolliver Institute, a school for colored boys. He learns to work and play with his fellow pupils, and gets "in step at last." Grade 8.
- Peck, Anne Merriman, and Johnson, Enid. *Young Americans From Many Lands*. Whitman, 1935.
Factual stories of home life of groups of foreign descent, featuring feasts, customs, and holidays of their respective groups. Grades 5-7.
- Sawyer, Ruth. *Roller Skates*. Viking, 1936.
This is a picture of "Little Old New York" in the nineties. Lucinda spends a delightful year making friends with Patrolman M'Gonegal; Mr. Gilligan, the cabby, and his wife; Tony, whose father keeps the fruit stand; and other good neighbors. Grades 7-8.
- Sharpe, Stella G. *Tobe*. University of North Carolina Press, 1939.
This is Tobe's (Negro) story of his family on a North Carolina farm; simple, dignified; has good photographs. Grades 4-6.
- Tunis, John R. *All-American*, Harcourt, Brace, 1942.
High-school sports story involves a Negro athlete. The true meaning of democracy is demonstrated by sportsmanship and fair play. Grades 6-9.
- . *Keystone Kids*. Harcourt, Brace, 1943.
The "Keystone Kids" are the Russell Brothers who play with the Dodgers. Spike, who becomes manager, aids Joeko, the Jewish catcher, in overcoming the prejudice and lack of co-operation which is disrupting the baseball team. Grades 7-8.

II

ARMCHAIR VOYAGING

ROCKING CHAIR TRAVELS

*You sit down snug and quiet,
A book upon your knee—
A wonder book that tells about
The lands across the sea;
And then a strange thing happens—
You do not leave your chair,
But as you read about these lands
It seems that you are there.
You see the queerest people,
They talk a language new,
The buildings are not those you know,
The streets are strange to you.
But you are never frightened,
It's pleasant to be there,
For you can always quickly come
Back to your rocking chair.
It does you good to journey
In such an easy way,
To learn about the big, big world,
And how it looks today.*

—Annie Willis McCullough

“Long, long ago” and “Far, far away” are the magic passwords which transport us from the world round about to climes far distant in time and place. As these words open a tale, they give promise of adventure, excitement, and keen enjoyment. With the turn of a page we can live in the palaces of the high and mighty; share the hardships and trials of the pioneers in our own land and in foreign lands; enjoy the simple pleasures of the hard-working country and fisher folk of the world; bask in the warmth and sunshine of the tropics; brave the blizzards and hazards of the polar regions; train as pages or squires in the days of chivalry; travel with Marco Polo through China

and India; venture into unknown seas and territories with the early merchants of Greece and Italy; sail with Columbus, DeSoto, and Magellan in their early voyages of discovery; revel in the antics of gremlins and elves; pilot air fortresses or bombers; visit boys and girls of other lands in their own homes, children whose ways of thinking and feeling and acting are much like our own, even though their customs and ways of living and doing are very different.

*The world is full of roads,
Roads of stone and roads of sand
Stretching barren 'cross the land;
Roads which are covered with needles of pine;
Ice roads and snow roads which glitter and shine;
Roads of dirt and roads of grass,
And roads which climb to the mountain pass;
Roads of iron and roads of steel
Down which thunder the iron wheel;
Roads of water and roads of air—
The roads of the world are everywhere.*

—Clara Sprague Mitchell

To all who would read, books afford fascinating journeys to any place on earth. Every good school library has the means to lure pupils to far countries where they may see and enjoy new landscapes, strange people, different and unfamiliar costumes and customs. Books can help pupils to see a world much larger than their own, and to satisfy, in part at least, their natural curiosity about new and strange places and about their distant neighbors.

The Christmas season is a good time to see the world at its best. The prevailing spirit of joy, happiness, friendliness, and good will assures a cordial welcome. The festivities of Christmas make the world a colorful place. And so we are off on the great adventure—a trip to distant lands and climes—while all the time we sit cozily at home in our easy chairs.

The unit offers a wealth of material. As often happens in such cases, the very abundance of riches may lead

to embarrassment and uncertainty as to the most profitable way of using the treasure. Two suggestions are made here. Either one should provide fruitful and exciting experiences.

The teacher may elect to take the class on a hurried sight-seeing trip to all or to many of the countries treated in the unit, making the "Grand Christmas Tour" and catching just a glimpse of the outstanding features of the various celebrations. In this air age, it would be entirely possible to visit all the countries on the globe in the limited span of a two- or three-week trip and to explore the new worlds which lie between the covers of books. "Around the World at Christmas Time" would be a jaunt long remembered.

Or the class may decide to pay an extended, leisurely visit to one selected country, staying long enough to become well acquainted with the people, with their legends and folklore, and to participate wholeheartedly in the preparations for the gay Christmas celebration. The chosen country may be one whose customs and traditions the pupils know and love, a land which the children enjoy visiting again and again. On the other hand, the chosen country may be one entirely foreign and unfamiliar. Its very strangeness and newness give zest and quickened interest to the trip.

But whichever trip is taken, may it be a happy, merry one. May it be filled with beautiful poems and precious stories, and may it end with joyous memories, deepened sympathies, broader understandings, and wider interests.

CHRISTMAS EVE

*The door is on the latch tonight,
The hearth-fire is aglow.
I seem to hear swift passing feet,
The Christ Child in the snow.*

*My heart is open wide tonight
For stranger, kith, or kin;
I would not bar a single door
Where Love might enter in!*
—Kate Douglas Wiggin

Illustrative Lessons

1. A CHRISTMAS CAROL

Throughout the English-speaking world, the Christmas season annually revives the story that never grows old, "A Christmas Carol" by Charles Dickens. In many families, the reading of the entire story or selected parts of the story has become a tradition and an important feature in the family celebration of the most joyous holiday of the year.

Through the story we look into the past of a hundred years ago and see an English Christmas with its customs and traditions similar to the customs and traditions that prevail in England today. The carolers in the streets, the family gatherings at church and at dinner, the yule log with its warmth and cheer, the exchange of gifts, and the spirit of good will are as much a part of Christmas in England today as back in the days when Dickens wrote his story.

The children probably already know "A Christmas Carol," the world's favorite Christmas story. They may have read it or listened to it over the radio. Perhaps they have seen it in the motion pictures. If so, they are well acquainted with Scrooge, the hardhearted miser who hated himself, humanity, and Christmas. They know of the change of heart which comes to Scrooge after he is taken on a tour of the past, the present, and the future by the various spirits. They know, too, that the message of Christmas rings out merrily and happily throughout the story. And even if they already know all this, they will know it more clearly and feel the spirit of Christmas more abundantly by reading the story again and again.

The story is rather difficult for most children of the seventh and eighth grades to read by themselves. It is suggested that the teacher read to the class those sections which are simple enough to appeal to the emotions and understanding of her class and to narrate briefly the parts of the tale which are needed to provide continuity.

The scenes with the nephew and with the clerk in the counting house, the Cratchits' Christmas dinner, the Fezziwigg ball, and the final scene depicting the reformed Scrooge's newborn kindness all lend themselves to dramatization by the pupils. The children may well use the language of the book where the dialogue is given and improvise informally the dialogue where the conversation is implied.

CAROL JOYFULLY

*The whole world is a Christmas tree,
And stars its many candles be.
O sing a carol joyfully,
The world's great feast in keeping;
For once on a December night
An angel held a candle bright,
And led three Wise Men by its light
To where a Child was sleeping.*

2. IN IRELAND THE CANDLE GLOWS

A lighted candle in the window on Christmas Eve is Ireland's invitation to the Christ Child seeking shelter. In some sections the door is left ajar, and a glowing candle brightens the pathway. The welcome extends to everyone who travels on that night. Food and shelter are gladly shared, and the traveler leaves next day with a shilling in his pocket and Christmas in his heart.

The people of Ireland observe Christmas as a holy and happy day. They make it holy by attending early morning church services, and happy by showing kindness and good will toward all, but especially to the poor, to whom they bring gifts and food. The same spirit rules in the family gathering for the Christmas feast and the merry-making that follows.

An Irish legend told and retold at Christmastide is that of St. Bridget, or "St. Bride of the Mantle." At the call of a white bird, whose appearance always precedes an important event, Bridget leaves her hut in Iona, and in the

turn of the road finds herself at an inn in Bethlehem. Soon Joseph and Mary come by, seeking shelter for the night. Although she cannot take them in, she gives them all the food she has and leads them to a stable where the Child is born at midnight. Later Mary grants her the rare privilege of holding the tiny Babe. This she does lovingly until she falls asleep from weariness. She awakes at the call of the white bird, and sees again her little hut in Iona. Thinking it is all a dream, she looks down and discovers she is wearing a shawl woven of golden thread with the figures of the ox and the ass and the lamb embroidered on it—her Christmas gift from the Christ Child.

IRISH CHRISTMAS LEGENDS

Sawyer, Ruth. *Long Christmas* Viking, 1941

“Fiddler, Play Fast, Play Faster”

“Wee Christmas Cabin of Carn-Na Ween”

“Voyage of the Wee Red Cap”

“A Candle for Saint Bridget”

———. *This Way to Christmas* Harper, 1916

“Saint Bridget”

3. ITALY'S PRAESEPIO INVITES YOU

The Christmas season in Italy is a long and joyous one. It begins in every home with the preparation of the praesepio, or crib, as dear to the people of Italy as the Christmas tree is to the people of Germany. The crib, which depicts the scene of the birth of Christ, was originally set up by St. Francis of Assisi and is the only symbol which carries the true meaning of Christmas. All other customs and traditions have come from other sources. The planning and assembling of the Nativity scene is a family affair, each member gladly contributing his utmost skill and artistry to his chosen task. Figures of Mary, Joseph, the shepherds, the Wise Men, and various animals are grouped around the lovely Bambino, or the Christ Child, in the manger. The completion of the crib is an invitation to all to “Come, let us adore Him.” The shep-

herds come down from the hills with their bagpipes to pay homage to Mary and her Child and to Joseph, the carpenter.

Late on Christmas Eve the people walk to church for midnight Mass. They bear lighted torches which illuminate the countryside and serve to proclaim to all that the Light of the World has come.

Gift giving in Italy takes place on January sixth, the day which commemorates the arrival of the Wise Men at Bethlehem with their gifts of gold, frankincense, and myrrh for the Infant. This day is called Epiphany, and the old woman who distributes the gifts is called Befana.

Befana, we are told, was one of the very few people who were invited to see the newborn Infant at Bethlehem. The Wise Men, following the Star, stopped at her cottage to rest and suggested that she, too, seek the Babe.

"Oh," said Befana, "I'm too busy with my cleaning. Besides, it is cold and dark. In the morning, when I have finished, I will come."

In the morning, she carefully took out a small doll she had cherished for many years, and wrapped it as a gift for the Christ Child. She also carried along a small broom.

Poor Befana, however, had waited too long, and no matter how hard she looked she never found the Christ Child. Every year at Epiphany she travels again, bringing gifts to all good boys and girls, and a taste of the broom to the naughty ones.

Angelo, Valenti *Nino* Viking, 1938

Sechrist, Elizabeth *Christmas Everywhere* Macrae, 1936

4. O TANNENBAUM!

The Christmas season is ushered into Germany on the first Sunday in Advent, four weeks before Christmas. On that day a large wreath with a red candle is hung in the window or in some other conspicuous place in the home.

Each Sunday during Advent another red candle is added. Every day a paper star with a verse from the Old Testament on one side and a verse from the New Testament on the other side is shown. These the children must memorize if they hope to be remembered at Christmas time.

During the four weeks of Advent much preparation is made for the big Christmas Day celebration. Ornaments for the Christmas tree are made: nuts gilded, prune pits transformed into fishes or animals, colored paper ingeniously designed; wooden ornaments and toys, as well as figures for the crib are carved; gifts are secretly made; and presents wrapped in various papers called "Julkapp." On Christmas Eve the entire family attends church services which always includes the singing of that beautiful Christmas hymn, "Silent Night, Holy Night." After the services, the children are hustled home to bed as the parents decorate the tree in a closed room. On Christmas Day, after a feast of goose stuffed with prunes or rice, vegetables, and traditional German cookies—pfeffernusse (gingerbread nuts), sprengerle, lebkuchen, cringle—and gingerbread men with raisin eyes, the family marches into the room of the hidden Christmas tree. All join hands in a circle around the tree and sing, "O Tannenbaum!" They have much merriment as they unwrap their "Julkapp," which the children believe the messenger of the Christ Kindlein (Christ Child) has brought. Perhaps, if they have been naughty, Pelznickle, like Piet of Holland, has left birch rods for their punishment.

The following familiar folk tale of the Christmas tree is retold, generally by the father, to the delight of the children.

"Once upon a time there were two German children, Hans and Gretchen, who were left alone one bitterly cold Christmas Eve. As the wind blustered through the forest, they huddled before the fire and told each other stories of the strange sights they had seen in the forest. Presently they heard a faint knock on the door. They were frightened

but Hans summoned enough courage to open the door, and there on the threshold stood a cold, hungry, threadbare child. They invited him in and seated him before the fire. They urged him to eat their frugal supper, although they would go hungry. They persuaded him to sleep on their bed and tried to make themselves comfortable on hard, wooden benches.

“After they had finally fallen asleep, they were awakened by strains of music. Rushing to the window they saw a band of children dressed in shining robes and playing beautiful golden harps. As Hans and Gretchen stared in amazement, the strange child appeared before them dressed in shining robes and a strange light shone around his head. Softly he said, ‘I was cold and ye took Me in. I was hungry and ye fed Me. I was tired and ye gave Me your bed. I am the Christ Child wandering through the world to bring peace and happiness to good children. As ye gave Me, so will this tree give you every year at this time fruit.’

“He broke a branch from a fir tree, planted it in the ground, and disappeared. The small branch grew into a beautiful tree and every year bore a crop of toys and all things good for the two children.”

Happily and reverently German children sing

*O Christmas tree, O Christmas tree,
How sturdy God hath made thee!
Not only green when summer's here
But also when 'tis cold and drear
O Christmas tree, O Christmas tree,
How sturdy God hath made thee!*

This song has become a favorite song in many lands. The melody is familiar in America because several of our states have adopted it as their official state song. The best known is “Maryland, My Maryland.”

SELECTED READING LIST

Barringer, Martin	<i>The Goose Boy</i>	Doubleday, 1932
Dalgliesh, Alice	<i>Christmas</i>	Scribner, 1934
Olcott, Virginia	<i>Good Stories for Great Holidays</i>	Silver, 1914
Sawyer, Ruth	<i>This Way to Christmas</i>	Harper, 1916
Sechrist, Elizabeth	<i>Christmas Everywhere</i>	Macrae, 1936
Siebe, Josephine	<i>Hay Village Children</i>	Houghton, 1932
Skinner, Ada	<i>Christmas Stories and Plays</i>	Rand McNally, 1925
	"Nutcracker and Mouse King"	
	"Legend of St. Boniface"	

5. CHRISTMAS IN AUSTRIA

The Christmas season in Austria is one of joy, especially for the peasant children. The Austrians are devoutly religious and begin their merry season on December fifth with traditional homage to the good St. Nicholas, patron saint of the children. The gaiety continues with increasing tempo to the Christmas celebration which unites home and church.

For weeks and weeks painstaking preparations are made by the entire family for this festive occasion. The men and boys carve wooden figures for the crib, make ornaments for the Christmas tree, and bring in yule logs for the Christmas hearth. The children gather hay, straw, and oats for St. Nicholas' white steed. The typical Austrian treats for Christmas include fruit bread, made of raisins, currants, chopped figs, and dates (much like our plum pudding, baked like a cake, and served hot); fish, usually carp, which is chopped and baked; vegetables, generally cabbage or turnips; and, if they can afford it, beef. The mother bakes two immense loaves of bread symbolic of the Old and the New Testaments.

Three large wax candles are made especially for this occasion. On Christmas Eve the first candle is lighted, and the family gathers round it to sing a hymn in honor of the birthday of the Christ Child. When the family is seated at the dinner table, the father takes the candle and says, "Christ is born." Then each member of the family takes the candle and, standing on a chair, repeats three times,

"Praised be the Lord! Christ is born!" The second candle is lighted on Christmas Day. The third one is reserved for New Year's Day, to light the coming year.

It is suggested that the teacher read aloud the short and amusing Christmas story, "Schnitzle, Schnotzle, and Schnootzle." King Laurin, the playful king of the Tirol goblins, owned all the gold and silver of the mountains. He liked to wander into the valleys of the mortals or appear at a herdsman's hut halfway up the mountain. Once, on a bitterly cold Christmas Eve, he visited the home of a poor cobbler who was away at work. He frightened the shoemaker's three motherless boys, Fritzle, Franzl, and Hansl, with his queer antics. He forced the boys out of bed and made them spin cartwheels to keep warm. Imagine the amazement of the hungry boys as cookies, plums, oranges, and comfits wrapped in gold and silver paper dropped out of their pockets as they whirled their cartwheels! Fancy their wonderment as they heard the thud, thud of gold and silver pieces clanking out of Hansl's pockets! They all worked joyously to prepare their greatest Christmas feast.

Sawyer, Ruth

The Long Christmas
"Schnitzle, Schnotzle, and
Schnootzle"

Viking, 1941

6. ANNA AND THE CHRISTMAS ANGEL

The Hungarian children cherish the belief that the stars are angels who bring the gifts they requested of St. Nicholas. They believe this because they are steeped in the religious lore that the Star of Bethlehem guided the Wise Men who brought gifts to the Christ Child. On Christmas Eve, immediately after the first star has appeared, the family gathers round the festive table for a meal of soup, fish, cabbage, turnips, noodles, horseshoe-shaped cakes filled with poppy seeds or walnuts, "bobajka"—dumplings sprinkled with poppy seeds and sugar—strudel, and nuts. They leave a vacant chair at the table and also one near the fireplace for the Christ Child. At midnight they go to church for Christmas services.

The exquisitely spun story, "The Christmas Anna Angel," is highly recommended for the Christmas season. The spirit of the story can best be appreciated by the class if the teacher reads it aloud. It is a charming narration of the faith of a typically Hungarian peasant girl who steadfastly insisted that the "Christmas Angel" would bring her a Christmas cake, shaped like a clock, which she had told St. Nicholas she wanted. Interwoven are many other equally delightful legends. Ferko, the dog, talks to Anna, for animals, you are reminded, can talk between midnight and dawn on Christmas morning. "Of course I spoke," says Ferko, "puppies and dogs, cattle and horses—I don't know about cats and I don't care—we all can speak on this night. She (the Christmas Angel) is waiting for you. Come quickly!"

The author pictures in words the happiness of this Hungarian Christmas more vividly than can technicolor. "The door was at last flung open into the room where the Christmas tree stood, burdened with gay and lovely things, covered with lighted candles. This was the last beautiful moment of Christmas, when they stood together, silent, looking at everything that the tree held. Who would have thought a thorn tree could have such generous blossoming! Paper chains and cornucopias made a festooning as gay as a morning-glory vine. The little prune-pit fishes swam from every thorn. Gypsy apples hung everywhere, and the new star at the top. There were new boots, a knife, the little white muff of rabbit skin. But Anna's eyes skipped over all these and came to rest on the cakes, set all about the tree.

"There was the Manger. Near by stood a shepherd with two lambs, covered with pink wool. From a little way off rode the Three Kings, with a mantle of pink, a mantle of white, a mantle of green. From a thorn on the tree dangled a bone-cake for Ferko. But best of all—the most wonderful of all—was the clock-cake, hanging just below the star with its cake pendulum fastened by a bright pink ribbon, and its pink frosting face with hands that pointed to midnight—just the hour that the Christ Child had been born."

SELECTED READING LIST

Eaton, Anne Thaxter	<i>The Animals' Christmas</i>	Viking, 1945
Pauli, Hertha	<i>St. Nicholas Travels</i>	Houghton Mifflin Co., 1945
Sawyer, Ruth	<i>The Christmas Anna Angel</i>	Viking, 1944
Seredy, Kate	<i>Good Master</i>	Viking, 1935
Smith, Elva and Hazeltine, A. I.,	<i>Christmas Book of Legends and Stories</i>	Lothrop, Lee and Shepard, 1944

CHRISTMAS ALWAYS

*There'll always be a Christmas—
The bells, the candle glow,
And babies' stockings by the fire
Because we will it so.*

*There'll always be glad greetings
To ring through every land,
And carollers will sing to hearts,
And hearts will understand.*

*We'll always watch the heaven,
Watch one star's Christmas glow—
We'll always have a Christmas,
God help us keep this so!*

—*Cynthia Hurst*

7. FESTIVAL OF THE STAR

Poland's Christmas is one of deep religious significance. Its age-old customs are carried out faithfully and joyfully each year by the rich and by the poor and by the exiles far from home. Most beautiful of them all is the "Festival of the Star" on Christmas Eve.

On that night a feast is held which is not only a sacred family gathering, but has its own sweet and solemn religious meaning. The cold is intense. Deep snow lies on the ground. In Poland one need not worry about a white Christmas. The Christmas season is always white. There is the gay sound of tinkling bells, as the guests, muffled in furs, drive up in sledges, little bells ringing on the horses' heads.

All is ready for the supper; but it must not begin until the first star appears in the sky, which in Poland is about six o'clock. Therefore, this Christmas supper, besides the name by which it is generally called—"The Vigil"—is known also as the "Star-Supper." The children watch eagerly for the star to rise. When at last it twinkles in the sky, the signal is given, and all go in to supper.

The table has been elaborately set for the occasion with the finest linen and dishes, and nine courses of food, mostly fish, are in readiness. Straw has been scattered under the table and tablecloth as a reminder of the manger, and a small gift placed at each plate to honor the Birthday of the King. A vacant chair signifies that the Christ Child has been invited to the feast.

The supper begins with the breaking of the Christmas wafer by the father of the family. This wafer is the size of a post card, just as thin, and as white as flour. Various Christmas scenes are baked into the wafer. They stand out as though covered with frost. The father gives a piece to each one of the family, including all the servants, as good wishes are reverently exchanged. To each absent member is sent, as Christmas greeting, a wafer from which a piece has been broken off and eaten to signify the sharing of the feast and good wishes.

After supper the children are led from the room to be questioned by the Star Man (our Santa Claus). He keeps them long enough to allow the room to be transformed with a beautifully decorated Christmas tree in one corner, a sheaf of wheat in another, and in the center a specially constructed chandelier to symbolize the bond between all men of good will. Toys and candies are given to the children, many carols are sung, and soon it is time for bed. The adults prepare for the Shepherds' Mass at midnight, which brings to a joyous and reverent close the "Festival of the Star."

Christmas Day is a holy day and is spent quietly at home with the family.

8. IN CLEAN HAY

Another outstanding custom in Poland's Christmastide is that of building a puppet show called the *szopka* to depict the various scenes of the Nativity. Eric Kelly's "In Clean Hay" relates the story of four children in Cracow and their adventures on Christmas Eve with their *szopka* with which they hope to entertain people on the street and earn money for their education. Before they have given a complete performance, they are stopped by the police because they have no license. However, they are given an opportunity to substitute for a well-known *szopka* performer who has failed to appear at the main theater of Cracow.

Returning home jubilant after a successful performance and with more money than they have ever imagined, they chance upon a newborn babe in a stable and fall to their knees in fright and reverence. They soon learn, however, that the babe is not the Christ Child, but a son born to the missing *szopka* performer. They also learn that the performer has no money, nor any chance of earning any until next year.

The children confer quickly, and at once, Stefan, the treasurer, tiptoes over and places the bills and coins in the manger under the child's hand. With their pockets empty but their hearts filled with the joy of giving, they carol their way home.

POLISH CHRISTMAS LEGENDS

Kelly, Eric	<i>Christmas Nightingale</i>	Macmillan, 1932
	"Christmas Nightingale"	
	"In Clean Hay"	
	"Anetka's Carol"	
King, Marian	<i>Boy of Poland</i>	Whitman, 1934

9. JUL

St. Lucy's Day, the thirteenth of December, starts the Christmas season in Sweden. The feast of St. Lucy, the "Saint of Light," is observed by the Swedish people because December thirteenth has the fewest hours of day-

light according to the old calendar. Light is precious to them. At three or four o'clock on St. Lucy's morning, one of the daughters of each family, dressed in white with a red sash around her waist and wearing a crown of pine branches with several lighted candles, appears at the bedside of each member of the family. She carries a tray of hot coffee and a specially baked saffron cake which she serves to each one.

"Julafton," the day before Christmas, is one of much fun. In the afternoon the young people tie sheaves of grain, for the birds, to trees, fences, housetops, barn gables, or poles. The animals, likewise, are given additional choice food. The purpose of this traditional custom is to share the Christmas feast with their friends, the birds and the animals. The evening is devoted to family reunions. Christmas candles light all windows and reveal the gaiety within doors. Delicious smorgasbord is served: special kinds of cheese, anchovies, salads, herring, spiced fish, and caviar. After this "lutfisk," dried codfish with milk gravy, is served and followed by the Christmas dessert of "Julegrot," rice boiled in milk and cream over which cinnamon has been sprinkled in patterns. After the evening meal, the family gather round the Christmas tree as the father or grandfather reads the passage in St. Matthew which tells of the birth of the "Precious Child, So Sweetly Sleeping." They offer prayers of thanksgiving, sing Christmas carols, and then eagerly open their Christmas presents.

Early Christmas morning they start out to attend the five o'clock church service. They carry flaming torches whether they walk or glide along to the merry jingling of their sleigh bells, cheerily greeting each other with "God Jul!" "God Jul!"

Christmas dinner is elaborate. Very often a young pig is roasted whole and brought to the table with a shining red apple in his mouth. Homemade rye or white bread filled with raisins, currants, or citron and colored and flavored with saffron, puff paste filled with berry preserves from the Arctics, and many different kinds of ginger,

almond and macaroon cookies give added zest to the Christmas feast.

"Annandag," the day after Christmas, is a holiday, too. On that day relatives and friends visit one another. They have open house.

Thirteenth day of Knut
Then Christmas dances ut (out).

SELECTED READING LIST

Bay, Jene	<i>Danish Fairy and Folk Tales</i>	Harper, 1899
Carpenter, Frances	<i>Our Little Friends of Norway</i>	American Book, 1936
Crippen, T. G.	<i>Christmas and Christmas Lore</i>	Blackie, 1928
Dalglish, Alice	<i>Christmas</i>	Scribner, 1934
Hamsun, Marie	<i>Norwegian Family</i>	Lippincott, 1934
Harper, Wilhelmina	<i>Merry Christmas to You</i>	Dutton, 1935
Hottes, Alfred	<i>1001 Christmas Facts and Fancies</i>	De La Mare, 1944
Moore, Nelle	<i>Near the Top of the World</i>	Scribner, 1936
Olcott, Virginia	<i>Erik and Britta</i>	Silver, 1937
Sechrist, Elizabeth	<i>Christmas Everywhere</i>	Macrae, 1936

10. SAINT NIKLASS AND PIET

Holland was the first country to honor the good deeds of St. Nicholas. Bishop Nicholas spent his life helping young people. Upon his death he became St. Nicholas, the patron saint of children. Through the centuries many legends grew up around his name. He was a great favorite in Holland.

The Christmas festival in Holland lasts from St. Nicholas' Eve, Sint Niklass Avond, December fifth, until New Year's Day. On December fifth the men of each town dress in costumes and follow a leader who carries a large illuminated star mounted on a pole, symbolic of the Star of Bethlehem which guided the Wise Men. They parade through the streets, singing "Gloria in Excelsis," until they reach the town square where they join the large audience of women and children. Soon a man representing the beloved Saint dressed in his bishop's red robes,

wearing a large red-and-gold headpiece and carrying a six-foot gold staff, dramatically appears on his white horse. He presents a letter to the burgomaster (mayor) and then announces that he will be back the next day with gifts. Amidst cheers, he departs.

Everyone goes home to a holiday dinner which includes "klasskes," flat, hard cakes originally made in the form of the bishop and his horse but now made in the shapes of animals or fishes. There are other assortments of spiced and gingerbread cookies. While the members of the family are enjoying their meal, they are surprised by a knock on the door. The Moorish helper of the Saint, Piet, appears dressed in short, red pants and a feathered cap. He carries a bundle of birch rods for the naughty children who try to hide. After him comes St. Nicholas carrying a bag of goodies. As he enters, the children rise and sing this welcome to him:

Welcome, friend; St. Nicholas, welcome,
Bring no rod for us tonight!
While our voices bid thee welcome
Every heart with joy is light.

St. Nicholas asks each child about his behavior during the past year and especially about his diligence in his school studies. He tosses candy, nuts, sugar plums, and other goodies on the white sheet spread before the fireplace and again says that he will bring gifts for the deserving on the next day when he returns from his headquarters in Spain. After the children have had much merriment scrambling for the sweets, they set out their well-scrubbed wooden shoes on the table or near the fireplace. They have filled their shoes with hay or oats or carrots for the good Saint's horse. On the morrow they hope these will be replaced with gifts, not birch rods!

On December twenty-fifth all attend church, and they spend the rest of the day in social visits.

"Hans Brinker, or The Silver Skates," is an ever popular story with pupils. The teacher may well read aloud the chapter on "The Festival of St. Nicholas."

SELECTED READING LIST

Dalglish, Alice	<i>Christmas</i>	Scribner, 1934
Hart, Johan	<i>Picture Tales From Holland</i>	Stokes, 1935
Miller, Olive	<i>Tales Told in Holland</i>	Book House for Children, 1914
Olcott, Virginia	<i>Klass and Jansje</i>	Silver, 1933
Perkins, Lucy Fitch	<i>Dutch Twins</i>	Houghton, 1911
Sechrist, Elizabeth	<i>Christmas Everywhere</i>	Macrae Smith, 1936

11. IN THE LAND OF THE POSADA, THE PINATA,
AND THE POINSETTIA

A short journey from our southern border finds us in the heart of a strange and colorful land. Our good neighbor to the south, Mexico, welcomes us to spend the Christmas season in her country, and we joyfully accept the kind invitation and the generous hospitality that is extended to us.

Christmas in Mexico! Probably nowhere else in the world is Christmas celebrated more thoroughly and more merrily. Music, flowers, lights, dancing, singing, fun, and laughter mingle with the reverence and awe of the holy Christmas season.

In Mexico, the Christmas celebration begins on December sixteenth and lasts three weeks. Plans and preparations have been busily and happily going on for many weeks prior to that date, but on the sixteenth of December all is in readiness for the great holiday or fiesta, which is primarily religious in character.

The celebration is centered about two important features: the *posada* and the *pinata*.

The *posada* is a pilgrimage or a procession re-enacting the house-to-house journey of Mary and Joseph in their search for shelter. The *posadas* begin on December sixteenth, continue for nine successive nights, and end on Christmas Eve. Sometimes, nine families join together in the *posada*, and the procession journeys from house to house. In some places, the *posada* is carried on by each individual family in its own household, the procession

journeying from room to room. Each member in these processions carries a lighted candle while two leaders carry images of Mary and Joseph. The pilgrimage is always turned away from each room or house until it reaches one in which a special altar has been built.

Each night after the solemn religious pilgrimage has ended, comes the ceremony which is eagerly awaited by the children. That is the breaking of the pinata. The pinata is a large earthenware bowl or jar elaborately decorated with tissue paper of different colors to represent either an animal, a bird, or a fish. It is filled with candies, cakes, fruits, nuts, funny little trinkets, and toys, and is hung up in the open court or patio of the house. The children, one by one, are blindfolded, given a stick, led close to the pinata, and allowed three whacks each, in turn, until the jar is broken. When the pinata is broken, the contents are scattered in a shower about the floor. Children and grown-ups join in the mad scramble for the sweets and toys, and the evening ends on a note of jollity and merriment.

The posadas end on Christmas Eve. On that night the important part of the nine nights' ceremony comes. The search ends and the Christ Child is placed in a cradle which for eight nights has been empty.

Though little Mexican children do not know Santa Claus and though they do not hang up their stockings, they do have the belief of Santa in their hearts. The little children place their shoes, stuffed with hay for the Kings' horses, at the foot of their beds on the Eve of Epiphany, January sixth, and wake to find them filled with sweets and toys that have been mysteriously placed there. January sixth marks the end of the three weeks' period toward which all the people of Mexico look forward annually with joyful anticipation. In common with Christmas celebrations all over the world, the Mexican celebration is ruled by the spirit of love and kindness, and all men glimpse for a short time, at least, a world of "Peace on earth to men of good will."

SELECTED READING LIST

Castillo, Carlos	<i>Mexico</i>	Wheeler Publishing Company, 1939
Contains an excellent account of Christmas and the Holy Week.		
Decatur, Dorothy D.	<i>Two Young Americans in Mexico</i>	Heath, 1938
Dickinson, A. D., and Skinner, A. M.	<i>Children's Book of Christmas Stories</i>	Doubleday, Page, 1927
Perkins, Lucy Fitch	<i>The Mexican Twins</i>	Houghton, 1915
An excellent and very readable account of the Christmas celebration in Mexico.		
Wilson, Howard E.	<i>Ways of Living in Many Lands</i>	American Book, 1937

AMERICA FOR ME

*So it's home again, and home again,
America for me!
My heart is turning home again, and there
I long to be,
In the land of youth and freedom beyond
the ocean bars,
Where the air is full of sunlight and the
flag is full of stars.*

—Henry van Dyke

12. CHRISTMAS AROUND THE UNITED STATES
OF AMERICA

The spirit of Christmas lives in America, and from shore to shore, here, as in Europe, earth seems crammed with heaven during the season. Nearly two thousand years have passed since the Star of Bethlehem shone on the lowly manger, and the spell of Christmas is still new every year. Beloved and colorful customs which have come from all over the world vary in different parts of our country.

The first Christmas celebration in the New World was on December 25, 1493. The "Santa Maria," one of Columbus' ships, was wrecked on a sand bank along the shores of Haiti on December 24, 1493. All of the members of the crew were saved. On Christmas morning they salvaged their food and much of their ship. Columbus was so grate-

ful that he asked them to kneel together in prayer, sing sacred hymns, and give thanks for the Christ Child's birthday. Simple as this first Christmas service was, it was filled, not with the merriment that money buys, but with the faith and the joy of hardy, courageous seamen.

Another memorable Christmas in America was celebrated in 1741 when a group of Moravian Missionaries gathered in a rude log cabin in the wilds of Pennsylvania. They named their new home Bethlehem to commemorate the original Christmas. This city has come to be known as the "Christmas City of America." The civic leaders have caught the spirit of Christmas and each year organize a gigantic community Christmas program. Elaborate street lighting, magnificent hill-to-hill display (Bethlehem is a city of hills), candles in thousands of windows, and a huge electric Star of Bethlehem atop South Mountain add to the glamour of the festival. The electrified star, a permanent display one hundred feet high, seems to pierce the sky, and is visible for more than twenty miles. To visitors it is a symbol of the Star in the East, but to the citizens of Bethlehem it is a reminder of peace, love, and fellowship. The Christmas spirit of Bethlehem bursts with joy and pleasure on listening ears over the radios in every corner of our land as the carolers sing "God Rest You Merry, Gentlemen."

Christmas at the Ahwahnee Hotel in the Yosemite Valley, California, is an unforgettable experience. It revives Irving's story of Christmas in *The Sketch Book*. It takes on the aspect of an English estate during the nineteenth century. Squire Bracebridge comes to life. You can bring these pleasures to your own classroom by reading Washington Irving's description of them in "Christmas Eve," "Christmas Day," and "Christmas Dinner," as they appear in *The Sketch Book*.

Christmas Eve is inaugurated with the ancient custom of "bringing in the yule log." Men dressed as Druids carrying flaming torches above their heads and chanting a haunting chorus march behind four white-robed figures who bear the heavy yule log. They leave their torches

outside and then proceed through the great lounge, festive with greenery and a brilliantly lighted Christmas tree reaching to the ceiling. They place the log in the fireplace with much ceremony.

Early Christmas morning the sound of familiar carols awakens the guests. Carolers are singing as they pass down the hall. During the day the guests have rollicking fun—tobogganing, skating, and skiing.

In the evening seven blasts from a trumpet announce dinner. The guests dress in costumes of the thirteenth century. Four servitors, singing a merry tune, carry in a great fish. Then the mighty boar's head, the baron of beef, and a majestic peacock pie, together with a huge plum pudding, are carried into the dining hall. A housekeeper weighted down with keys moves about to see that the guests are properly served. A jester with clever antics keeps the company in a jovial mood.

Near the close of the feast the guests see red flares through the windows. They gather on the hotel terrace to see the spectacular mighty firefall from the top of Glacier Point, three thousand feet above the valley floor.

Many fortunate people find themselves in the mountains in Altadena, California, at the Christmas holidays. "The Street of Christmas Trees," Santa Rosa Drive, is the mile-long avenue of Himalayan cedars at the foot of the Sierra Madre Mountains. Many of these trees are one hundred fifty feet in height and thirty-six feet in girth. They are called the "Trees of God" because of their height and beauty. On Christmas Eve thousands of colored lights gleam like fireflies on these trees—"trees afire with God." On Christmas Eve it is truly "Silent Night." Only pedestrians are allowed to enjoy the beauty of the scene. The holy silence of the night is never broken except for the singing of carols. During the week between Christmas and the New Year, cars may be driven down the mile incline of "Christmas Tree Street." Although the lights of the cars are dimmed, the hearts of the sightseers are aglow.

And Chicago! State Street! How happy the hustle and bustle of the shoppers, jostling one another good-naturedly and feeling the Christmas spirit in the gorgeous displays of holiday festoons; in the dancing colored lights on huge Christmas trees; in the carol singing in the stores; in the jingle, jangle of the Salvation Army Santa Claus with his large, iron kettle inviting all to share in Christmas giving. In the suburbs the elaborate outdoor lighting effects transform the lawns and spacious grounds into a veritable fairyland. Even in the poorest neighborhoods, wreaths, candles, and lighted trees tell that there, too, is a share in the happiness of the feast. On Christmas Eve and on Christmas morning homage is paid to the Christ Child in every church. After services, gifts are distributed in the homes, and the old saying, "It is more blessed to give than to receive," comes true.

Christmas is a festival of love, a time when good fellowship and Santa Claus are everywhere, when grievances are forgotten and friendships are renewed, when intolerances are broken down and motives and purposes are dictated by charity. Christmas—with all the peace and the romance of the magic season! Christmas, above all a day of spiritual joy—for Christ the Child was born!

FOR CHRISTMAS

*Now not a window small or big
But wears a wreath of holly sprig;
Nor any shop too poor to show
Its spray of pine or mistletoe.
Now city airs are spicy-sweet
With Christmas trees along each street,
Green spruce and fir whose boughs still hold
Their tinselled balls and fruits of gold.
Now postmen pass in threes and fours
Like bent, blue-coated Santa Claus.
Now people hurry to and fro
With little girls and boys in tow,
And not a child but keeps some trace
Of Christmas secrets in his face.*

—Rachel Field

13. THE BIRDS' CHRISTMAS CAROL

Christmas without little Carol Bird and "the Ruggleses in the rear"? Impossible! Unthinkable! Just as impossible and as unthinkable as Christmas without Tiny Tim and Bob Cratchit and the rest of the friendly Cratchits!

In *The Birds' Christmas Carol*, Kate Douglas Wiggin introduces us to a group of well-beloved book companions whom we meet and like and look forward to meeting again at every Christmas season. First of all, there is Carol Bird, the loveliest of Christmas carols, born on Christmas Day. Though she becomes a helpless invalid, she brings joy and happiness into the lives of her father, her mother, and her three lively older brothers. Then there is dear, funny, jolly, loving, wise Uncle Jack, who comes from England every two or three years to spend Christmas in the "Bird Nest." He brings so much cheer with him that the world looks as black as a thundercloud for a week after he goes away again. And then there are Carol's neighbors across the narrow alley, the large family of little, middle-sized, and big Ruggles children known by the Bird family as the "Ruggleses in the rear."

Though the story is thin in the way of plot and action it is rich in kindliness, in warmth of feeling, and in depth of understanding. To be truly enjoyed, it should be read aloud to the pupils, for the story possesses in marked degree those qualities that earmark a story for oral reading and listening: humor, sentiment, gusto, vitality, and much conversation. It is suggested that the teacher be thoroughly familiar with the book so that nothing interferes with the sympathetic interpretation she brings to her young listeners. The delightful little tale needs no introductory remarks and may be read without comment or interruption either a chapter at a time or in three sections. The following grouping of chapters marks the natural divisions of the story: Chapters I-IV; V-VI; VII.

Chapter I. The opening chapter may be considered too sentimental for some groups. Perhaps it may be just as

well for the teacher to tell very briefly the important facts that develop and start the reading with the second chapter.

Chapter II. The delicate scene between Mr. and Mrs. Bird needs the skillful handling and interpretation of the good reader.

"Love could do nothing; and when we have said that, we have said all, for it is stronger than anything else in the whole wide world."

Chapter III. Carol's room, her activities, and the letter from Uncle Jack never fail to bring delight to the class.

Chapter IV. Uncle Jack and Carol plan their Christmas program. This chapter, particularly, lends itself to good oral interpretation by the teacher.

Chapter V. We become well acquainted with the strong, jolly, good natured Ruggles youngsters. We are permitted to be present at the unforgettable occasion when the Ruggleses undergo rigid training in preparation for the dinner party up at the "big house." The teacher would do well to become familiar with this chapter, as it contains much dialect. The chapter is a treat for both reader and listeners and is a favorite one for dramatizations.

Chapter VI. Dinner at the big house! The gay, hilarious, sparkling dinner party climaxes the happy Christmas celebration.

Chapter VII. "A little child shall lead them."

HANUKKAH LIGHTS

*I kindled my eight little candles,
My Hanukkah candles—and lo!
Fair visions and dreams half-forgotten
To me came of years long ago.*

*My Hanukkah candles soon flickered,
Around me was darkness of night;
But deep in my soul I felt shining
A heavenly-glorious light.*

—Philip Raskin

14. LET THERE BE LIGHT

Hanukkah, or the Feast of Lights, is a winter festival that is celebrated wherever people of the Jewish faith are found. The festival commemorates a proud and joyous event in Jewish ancient history, the rededication of the Temple of Jerusalem after its recapture from the enemy.

For many years, the land of Judah had been under the cruel rule of the Syrians. In 165 B. C. the Jewish leader, Judas Maccabeus, organized a small force of gallant but untrained soldiers and with this small band fought and defeated a mighty foe and drove the Syrians from Jerusalem.

After the victory, the first act of Maccabeus and his followers was to cleanse and purify the holy Temple which had been desecrated by the enemy. When the temple had been made ready for rededication, and when the priests wanted to kindle anew the sacred perpetual light, it was discovered that there was in existence only one small cruse of the sanctified oil which could be used for the purpose.

Ordinarily, one cruse of oil was a single day's supply, but, by a miracle, the oil burned brightly for eight days until a new supply had been sanctified. In remembrance of this miracle the Hanukkah celebration was established.

Hanukkah, meaning rededication, is celebrated for eight days. The festival, reckoned by the Hebrew lunar calendar, begins on the twenty-fifth day of the ninth month which corresponds roughly to late November and December in our civil calendar. For eight nights, candles or lights are kindled in the temples and in the homes as symbols of joy. A special eight-branched candelabra, called the Hanukkah Menorah, is used for the ceremony. On the first evening, one candle or light is kindled while the head of the household recites the Hanukkah prayer. The single candle gleams bravely until it has entirely burned away. On the second night, two candles spread their light until they, too, flicker and die away. And in this fashion, on each succeeding night, the number of

candles which are lighted corresponds to the number of the day in the Hanukkah series, until on the last night eight candles shed their warmth and glow over the household.

The temples, and particularly the Sunday schools, make a great occasion of the Hanukkah Holiday. The Hanukkah story is retold, and many of the more dramatic incidents are enacted. Hanukkah hymns are sung, and in every temple and Sunday school can be heard the inspiring words and the tuneful melody of the best known of these hymns, "Rock of Ages." Boxes of candles are usually distributed to the children for use in their homes.

The Hanukkah season is a true festival time for the Jews and, like Christmas, is a time of happiness and joyousness, of good will and gift giving, of family gatherings and parties, emphasizing gaiety and hospitality, light and hope, for all.

Gamoran, Mamie G. *Days and Wings*, the story of Jewish Holidays and Customs. Union of American Hebrew Congregations, 1941.

SELECTED READING LIST

BOOKS FOR CHRISTMAS

Alden, Raymond McDonald	<i>Why the Chimes Rang and Other Stories</i>	Bobbs, 1924
Becker, May Lamberton	<i>The Home Book of Christmas</i>	Dodd, 1941
Dalgliesh, Alice	<i>Christmas, A Book of Stories Old and New</i>	Scribner, 1934
Gardner, Horace	<i>Let's Celebrate Christmas</i>	Barnes, 1940
Graham, Eleanor	<i>Welcome Christmas</i>	E. P. Dutton
Hottes, Alfred	<i>1001 Christmas Facts and Fancies</i>	A. T. DeLaMare, 1944
McSpadden, J. Walker	<i>The Book of Holidays</i>	Thomas Crowell, 1940
Pringle, Mary, and Urann, Clara	<i>Yule Tide in Many Lands</i>	Lothrop, 1916
Sechrist, Elizabeth	<i>Christmas Everywhere</i>	Macrae Smith, 1936
Smith and Hazeltine	<i>Christmas Book of Legends and Stories</i>	Lothrop, 1944
Wiggin, Kate Douglas	<i>The Birds' Christmas Carol</i>	Houghton, 1897
<i>Uncle Toby's Christmas Book</i>		Harper, 1936
<i>Our Holidays</i>		Century, 1905
<i>Big Book of Christmas Entertainments</i>		Beckley, 1941

PLAYS

"A Christmas Journey Around the World."
Grade Teacher, December, 1943, p. 50.

"Christmas in Many Lands." *Grade Teacher*,
December, 1929, p. 308.

RECORDS

*The Christmas Gift—The Story of the Juggler
of Our Lady.* (Decca Record—Narrator,
John Nesbit)

Dickens' Christmas Carol. (Columbia Record
—Narrator, Basil Rathbone)

In Clean Hay—Intercontinental Audeo-Video
Co., 612 W. 56th St., New York City
(2—12 in. Record Envelope—\$3.50)

III.

LIFE IN THE OPEN

I MEANT TO DO MY WORK TODAY

*I meant to do my work today—
But a brown bird sang in the apple tree,
And a butterfly flitted across the field,
And all the leaves were calling me.*

*And the wind went sighing over the land,
Tossing the grasses to and fro,
And a rainbow held out its shining hand—
So what could I do but laugh and go?*

—Richard Le Gallienne

The world out of doors offers much fun. It is a land of beauty, of action, of surprises, and of laughter. Each season shows nature in a new setting of charm and of wonder. Each season offers new activities for life in the open.

Boys and girls thrill to the joys of skating and of skiing, of boating and of swimming, of camping and of fishing, of hiking and of climbing. In the outdoor life, their eyes are opened to the glory of the world in which they live. They become aware of the varying moods of nature as each season comes round like an old friend. They learn to know the animal life around them. They distinguish the call of the birds and the buzz of the insects. They revel in the color and in the fragrance of the flowers in garden and in woodland. And when the day is done, comes night, ushered in with a shoal of stars—night with its starry millions.

As children learn the way of nature, the enjoyment of stories and poems is quickened, especially when the literature touches the children's experiences in the great outdoors. And then, in turn, the literature helps the children to find a deeper meaning in their world.

The magic of the poet's lines transforms a summer storm into a song of beauty as Louis Untermeyer does with lightning in "The Young Mystic" when the child whispers,

"Father, watch;
I think God's going to light His moon—"
"And when, my boy" "Oh, very soon.
I saw Him strike a match!"

Illustrative Lessons

1. COALY-BAY, THE OUTLAW HORSE

Excursions in Fact and Fancy, Laidlaw, 1942, p. 216. Seton, Ernest Thompson. "Coaly-bay, the Outlaw Horse."

The teacher's knowledge and understanding of the reading ability and reading interests of her pupils will determine the procedures or approach to be followed in teaching the story of Coaly-bay, the outlaw horse.

1. With a class of high reading ability composed of pupils who have had wide and successful reading experiences, a silent reading of the story by the children is suggested.
2. For a group of average ability, with more limited reading experiences, the teacher may read orally the first part of the story until the action gets well under way and the interest of the pupils is high. Then the class may finish reading the story silently.
3. For a class of low reading ability, it may be well for the teacher to read the entire story to the class.

* * * * *

"Coaly-bay, the Outlaw Horse," was written by Ernest Thompson Seton, student and author of American animal life. Boys find the same fascination in pursuing Coaly-bay

across the Western plains that they do in chasing Buck of Jack London's *Call of the Wild* over the cold, barren wastes of the Klondike. Both the dog and the horse revert to the type of their wild ancestors after they return to their original habitat and consort with their own kind. In so doing, each is transformed from the faithful friend to the treacherous foe of man.

Through Coaly-bay the children may be introduced to Ernest Thompson Seton, who has long been a favorite with young readers. If the story is enjoyed by the pupils, it will perhaps lead to more extensive reading not only of Seton's works but of other stories and books that deal with the world of nature and of life in the open.

"Coaly-bay" is a short animal sketch with a much simpler plot than *The Call of the Wild*, but it is equally as interesting. In her presentation to the class, the teacher will readily realize that Coaly-bay's beauty, grace, and speed will grip the imagination of her pupils. It is highly desirable, therefore, that the teacher show that Coaly-bay's love of abandon and his unbridled wilfulness to go his own wicked way made him an outlaw. It cost him the companionship and the comforts provided by man. Was it worth the price?

Preceding the reading of this story, the teacher should insure comprehension by anticipating and clearing up any difficulties which may interfere with ready understanding. Many words, phrases, or expressions may need explanation or clarification. Informal discussion and questioning may remove some of the obstacles. The teacher herself may supply some of the needed information. She should be careful, however, not to turn this part of the lesson into a laborious grind or drill which may defeat the main purpose of reading literature in school and may engender a dislike rather than a love for reading.

Preparing the Pupils for Appreciative Reading

The following words and phrases will probably need explanation. They should be placed on the board before the lesson and introduced before the reading. Under no

circumstances should any list of words be an unsupervised dictionary assignment.

1. outlaw horse—(a runaway horse)
2. bay—(a reddish-brown color)
3. mane—(long, heavy hair on the back of the neck of a horse)
4. careering—(running at full speed)
5. sheer off—(turn aside)
6. vestige—(trace)
7. corral—(enclosed space for keeping horse)
8. break him to ride—(to train him to carry a rider)
9. Old Nick—(a western slang expression meaning the devil)
10. mired in the bog—(stuck in the mud)
11. sheer folly—(great foolishness)
12. in my mind's eye—(in imagination)
13. would not bear the yoke—(would not be harnessed)
14. caracoled—(half turned, zigzagged)
15. Spurgalls (wounds made by the spurs)
16. forebears—(ancestors)

We seldom think of a horse as a wild animal. Most of us are familiar with the gentle, tame creature that plods along our crowded streets and alleys, drawing the milk wagon or the peddler's cart. Some of us know the highly trained trick horse of the circus and of the carnival that thrills us with his intelligence and his ability. And again, a few of us may know the race horse, fleet as the wind, accustomed to luxurious care in comfortable quarters.

Time was, though, when horses were wild and raced at will over prairie and range. They gloried in their speed and in their independence. But the passing years saw their numbers decrease until only a few survivors remained. Every once in a while, though, we find a horse in whom the call of the wild is so strong that he fights with every fiber of his being to return to that life. Coaly-bay was such a

horse. After you have read the story, I shall ask you the question, "Was Coaly-bay wise?"

TALKING OVER THE STORY

Much may be gained through answering these suggested questions orally. In the discussions that follow, the interest and appreciation of the pupils can be deepened by the teacher's assisting them to see what is in the story.

SUGGESTED QUESTIONS

1. Are you satisfied with the way the story ends?
2. How did Coaly-bay get his name?
3. In what way was Coaly-bay different from other horses?
4. What incidents show Coaly-bay's strength? His cunning? His viciousness?
5. What is an outlaw among men? Among animals?
6. What finally happened to Coaly-bay?
7. What incident finally plunged Coaly-bay into the wild and unbridled life?
8. Which person in the story sympathized with and understood Coaly-bay?
9. What is the most exciting moment of the story?
10. Compare Coaly-bay's wild life on the Western plain—uncared for, unloved, harassed by enemies—with his early life in Idaho?
11. One of Coaly-bay's owners rode him a distance of twenty miles in two hours. Is that a great distance for a horse to travel in two hours?
12. Was Coaly-bay wise?

FURTHER ACTIVITIES

1. Find and read orally to the class sections of the story that
 - a. describe the beauty of the horse

- b. show his cunningness
 - c. reveal his viciousness
 - d. justify the title "The Outlaw Horse"
 - e. describe Coaly-bay's thrilling final escape
2. Prepare to read orally some selected bits, as
 - a. Coaly-bay's early life
 - b. breaking him to ride
 - c. in the neighbor's garden
 - d. fooling the hunters
 - e. condemned to death
 - f. what really happened
 - g. one last sight of Coaly-bay
3. A sketch of the road to Panther Gap and the cutoff used by the hunter to catch the runaway, Coaly-bay, is an aid to understanding a rather difficult paragraph.
4. Name any other stories in which animals showed great intelligence or great courage.
5. Mention other examples taken from your own experiences or that of your friends.
6. Tell what you know about these famous horses. It may be interesting to read about them and report to the class

Pegasus

Traveller (Robert E. Lee's horse)

Silver (The Lone Ranger's horse)

Black Beauty

Trojan Horse

Flicka

The First Iron Horse

7. Name some great Americans who are often pictured on horseback (Sheridan, Grant, Custer, Buffalo Bill, Washington, Paul Revere, et al.).
8. Name one way in which horses have been a blessing to mankind.
9. Tell what you like about horses.

2. GEMS FOR "LIFE IN THE OPEN"

One of the most satisfying and worth-while possessions children can carry away with them when they leave school is a treasure chest of poetry garnered at will throughout the years. Children glory in the rhythm and the imagery of colorful, dancing words which they like to repeat again and again to their hearts' delight. Pupils should be encouraged to memorize bits of choice verse which they may proudly call their own.

The short poems suggested in this unit appeal to boys and girls and may well become part of their mental and spiritual equipment. They may help the children to sense the beauty which "Life in the Open" offers:

Lovely lake so deep and blue
We carry off the joy of you

There is no one best method to teach poetry, and no uniquely singular presentation has ever been formulated. Different personalities of both teachers and pupils, as well as the diversity of poems, require varying treatment. *Any* presentation which leaves the beauty of the poem indelibly impressed upon the souls of the children is successful. These poems may be read and reread orally for the same sheer delight and fun that come with the singing of favorite songs. The minutes devoted to poetry, either in the scheduled literature period or at any psychological moment during the day, should bring relaxation and inspiration to both pupils and teachers. The poetry should kindle the spirit and sing itself into the hearts of the children to be treasured "for keeps."

God gave us our memories so that
we might have roses in December.

—James M. Barrie

TO MAKE A PRAIRIE

*To make a prairie it takes a clover
And one bee—
One clover, and a bee,
And revery.
The revery alone will do
If bees are few.*

—Emily Dickinson

OUR TWO GARDENS

*We have two gardens. One is sweet
With flowers, and one grows thing to eat.
My father calls them, just for fun,
The Mary and the Martha one.*

—Richard Kirk

THE CARDINAL BIRD

*Where snowdrifts are deepest he frolics along,
A flicker of crimson, a chirrup of song,
My cardinal bird of the frost-powdered wing,
Composing new lyrics to whistle in Spring.*

*A plump little prelate, the park is his church;
The pulpit he loves is a cliff-sheltered birch;
And there, in his rubicund livery dressed,
Arranging his feathers and ruffling his crest,*

*He preaches, with most unconventional glee,
A sermon addressed to the squirrels and me,
Commending the wisdom of those that display
The brightest of colors when heavens are gray.*

—Arthur Guiterman

LEISURE

*What is this life if, full of care,
We have no time to stand and stare.*

*No time to stand beneath the boughs
And stare as long as sheep or cows.*

*No time to see, when woods we pass
Where squirrels hide their nuts in grass.*

*No time to see, in broad daylight,
Streams full of stars, like skies at night.*

*No time to turn at Beauty's glance,
And watch her feet, how they can dance.*

*No time to wait till her mouth can
Enrich that smile her eyes began.*

*A poor life this if, full of care,
We have no time to stand and stare.*

—William Henry Davies

AFTERNOON ON A HILL

*I will be the gladdest thing
Under the sun!
I will touch a hundred flowers
And not pick one.*

*I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.*

*And when lights begin to show
Up from the town,
I will mark which must be mine,
And then start down!*

—Edna St. Vincent Millay

THE LITTLE CARES THAT FRETTED ME

*The little cares that fretted me,
I lost them yesterday
Among the fields above the sea,
Among the winds at play;
Among the lowing of the herds,
The rustling of the trees;
Among the singing of the birds,
The humming of the bees.*

*The foolish fears of what might happen—
I cast them all away
Among the clover-scented grass,
Among the new-mown hay;
Among the husking of the corn,
Where drowsy poppies nod,
Where ill thoughts die and good are born
Out in the fields with God.*

—Elizabeth Barrett Browning

WANDER THIRST

*Beyond the East the sunrise, beyond the West the sea,
And East and West the wander-thirst that will not let me
be;*

*It works in me like madness, dear, to bid me say good-by;
For the seas call and the stars call, and oh! the call of
the sky!*

*I know not where the white road runs, nor what the blue
hills are,*

*But man can have the sun for friend, and for his guide a
star;*

*And there's no end of voyaging when once the voice is
heard,*

For rivers call and the roads call, and oh! the call of a bird!

*Yonder the long horizon lies, and there by night and day
The old ships draw to home again, the young ships sail
away;*

*And come I may, but go I must, and if men ask you why,
You may put the blame on the stars and the sun and the
white road and the sky.*

—Gerald Gould

A BOY AND HIS DOG

*A boy and his dog make a glorious pair;
No better friendship is found anywhere.
For they talk and they walk and they run and they play,
And they have their deep secrets for many a day;
And that boy has a comrade who thinks and who feels,
Who walks down the road with a dog at his heels.*

*He may go where he will and his dog will be there,
May revel in mud and his dog will not care;
Faithful he'll stay for the highest command
And bark with delight at the touch of his hand;
Oh, he owns a treasure which nobody steals,
Who walks down the road with a dog at his heels.*

*No other can lure him away from his side;
He's proof against riches and station and pride;
Fine dress does not charm him, and flattery's breath
Is lost on the dog, for he's faithful to death;
He sees the great soul which the body conceals—
Oh, it's great to be young with a dog at your heels!*

—Edgar A. Guest

SELECTED READING LIST

The following stories are in the field "Life in the Open" and may be selected by the teacher for class presentation in the literature period.

Excursions in Fact and Fancy—Laidlaw, 1942

"Bringing Back a Live Elephant"; "Rose Marie"; "Old Slewfoot"; "An Antelope Mother Faces Danger"; "The Great Blizzard"; "The Story of a Salmon"; "An Adventure With a Giant Squid"; "Mux"; "Coaly-bay, the Outlaw Horse"; "Byrd Swoops Over the North Pole"; "Robinson Crusoe Finds a Companion"; "Bambi Encounters Man."

Your World in Prose and Verse—Laidlaw, 1942

“A Cub Pilot’s Experience”; “On Trial for His Life”; “A Monkey in Manhattan”; “Smoky Chooses His Master”; “The Elephant Remembers”; “John Muir and Stickeen”; “Gay Neck in the Himalayas.”

The Attack and Other Stories—Ginn, 1936

“Brown Thrasher Accepts a Challenge”; “A Warrior and His War Horse”; “Thanksgiving at the Top of the World”; “The Call in the Night”; “The Snow Baby of the Arctic”; “The Den of the Otters”; “Snapshots from Eskimo Land”; “A Tenderfoot Out West.”

The Masquerade and Other Stories—Ginn, 1936

“Andy’s Heron”; “In the Heart of the Maine Woods”; “Players in Fur”; “Bird Cities”; “Lone Clearing”; “The Canon”; “Wonders of the Sky”; “Eyes of the Wilderness”; “A Strange Bear Hunt”; “Helping Nature”; “Prowlers in the Dark.”

Elson Basic Book VI—Scott, Foresman, 1936

“The Book of Nature Never Disappoints”; “Hunting Elephants With a Camera”; “Tiger, Terror of the Jungle”; “Carl Akeley Brings Jungleland to America”; “The Family of Bob White”; “Bird-Nesting in Winter”; “Starting a Wild-Life Sanctuary”; “Yellow Lilies: The Gold of Rainbow Slough.”

The following poems are in the field of “Life in the Open” and may be selected by the teacher for class presentation in the literature period.

Excursions in Fact and Fancy—Laidlaw, 1942

“Swimmers”; “Going Down Hill on a Bicycle”; “March”; “The Mother Bird”; “Joy of the Morning”; “Four Little Foxes”; “An Indian Summer Day on the Prairie”; “Stars”; “A Day in June”; “The Sea”; “Fog”; “Hills”; “A Boy’s Song”; “The Little Green Orchard.”

Your World in Prose and Verse—Laidlaw, 1942

"Scythe Song"; "The Little Cares that Fretted Me"; "A Boy and His Dog"; "Riding Song"; "The Thoroughbred"; "Mysterious Cat"; "My Dog"; "The Pelican Chorus."

Driving the Reading Road—Lyons and Carnahan, 1942
 "A Day in June"; "Trees"; "Daffodils."

Prose and Poetry Journeys—Singer, 1939

"Going Down Hill on a Bicycle"; "Reveille"; "Afternoon on a Hill"; "The Pasture"; "An Apple Orchard in the Spring"; "April"; "Spring"; "Nature's Friend"; "Autumn Song"; "Winter Streams"; "Velvet Shoes"; "Robert of Lincoln"; "Thrushes"; "The Sandpiper"; "Tampa Robins"; "Jack-in-the-Pulpit"; "To the Dandelion"; "The First Snowfall"; "Out to Old Aunt Mary's."

Elson Junior Literature, Book I—Scott, Foresman, 1936

"The Thristle"; "Robert of Lincoln"; "Maryland Yellow Throat"; "The Sandpiper"; "Four Little Foxes"; "Pensioners"; "No Sanctuary"; "To a Mountain Daisy"; "Sweet Peas"; "The Tulip Garden"; "The Daffodils"; "To the Dandelion"; "Trees"; "Spring Song"; "Autumn"; "The Frost Spirit"; "The Snowstorm"; "I Sigh for the Land of the Cypress and the Pine."

Other Suitable Poems

Benet, N. R., "Swing Song"; Browning, "Pippa Passes"; Bryant, "March"; Coatsworth, "Wood Pasture"; Cornwall, "The Sea"; De La Mare, "Silver"; "Snow"; Fuller, "Wind Is a Cat"; Fyleman, "The Flowers"; Guiterman, "The Cardinal Bird"; Jackson, "September"; "October's Bright Blue Weather"; Kipling, "The Law of the Jungle"; Larcom, "The Brown Thrush"; Lomax, "A Home on the Range"; Longfellow, "Hiawatha's Childhood"; Lowell, "Fringed Gentians"; Massfield, "West Wind"; Peck, "The Grape Vine Swing"; Rossetti, "The Caterpillar"; Sandburg, "Theme in Yellow"; Sarett, "God Is at the Anvil"; Stevenson,

“Autumn Fires”; Van Dyke, “The Song Sparrow”; Whittier, “The Barefoot Boy”; Wordsworth, “March.”

SELECTED READING LIST

BOOKS FOR GRADE 6-8

Angelo, Valenti	<i>Rooster Club</i>	Viking, 1944
Armer, Laura Adams	<i>Trader's Children</i>	Longmans, 1937
Baynes, Ernest Harold	<i>Jimmy: Story of a Black Bear Cub</i>	Macmillan, 1934
Bronson, Wilfred	<i>Children of the Sea</i>	Harcourt, 1940
Campbell, Samuel	<i>Eny, Meeny, Miney, Mo—and Still-Mo</i>	Bobbs, 1945
Defoe, Daniel	<i>Robinson Crusoe</i>	World, 1946
Ditmars, Raymond Lee	<i>Book of Insect Oddities</i>	Lippincott, 1938
	<i>Forest of Adventure</i>	Macmillan, 1933
Draper, Arthur L.	<i>Wonders of the Heavens</i>	Random House, 1940
DuChaillu, Paul	<i>Stories of the Gorilla Country</i>	Harper
Hess, F. J.	<i>Buckaroo</i>	Macmillan, 1931
James, Will	<i>Smoky: The Cowhorse</i>	Scribner, 1926
Kenly, Julie Closson	<i>Cities of Wax</i>	Appleton, 1935
Kieran, John	<i>John Kieran's Nature Notes</i>	Doubleday, 1941
Kipling, Rudyard	<i>Jungle Books</i>	Doubleday, 1910
Knight, Eric	<i>Lassie Come Home</i>	Winston, 1940
Lawrence, Chester and Bjolund, Esther	<i>Pond World</i>	Stokes, 1937
Lippincott, Joseph	<i>Wilderness Champion</i>	Lippincott, 1944
London, Jack	<i>Call of the Wild</i>	Grosset, 1915
Mathews, Ferdinand	<i>Book of Birds for Young People</i>	Putnam's, 1921
Meador, Stephen W.	<i>Trap-Lines North</i>	Dodd, 1936
Montgomery, Rutherford	<i>Carcajou</i>	Caxton, 1936
O'Hara, Mary	<i>My Friend Flicka</i>	Lippincott, 1944
Olcott, Frances	<i>Our Wonderful World</i>	Little, 1935
Randolph, Vance	<i>Camp on Wildcat Creek</i>	Knopf, 1934
Salten, Felix	<i>Bambi</i>	Grosset, 1931
Seton, Ernest Thompson	<i>Biography of an Arctic Fox</i>	Appleton, 1937
Stevens, Alden G.	<i>Lion Boy</i>	Stokes, 1938
Waldeck, Theodore J.	<i>On Safari (and others)</i>	Viking, 1940
Wilwerding, Walter J.	<i>Keema of the Monkey People</i>	Macmillan, 1936

BOOKS FOR RETARDED READERS

Anderson, Clarence	<i>Salute</i>	Macmillan, 1940
Arnold, E. Oren	<i>Wild Americans</i>	Whitman, 1937
Buck, Margaret	<i>Animals Through the Year</i>	Rand, 1941
Disney, Walt	<i>Cold-Blooded Penguin</i>	Simon, 1944
Gall, Alice and Crew, Fleming	<i>Ringtail (and Others of series)</i>	Oxford, 1933
Huntington, Harriet E.	<i>Let's Go Outdoors</i>	Doubleday, 1939
James, Will	<i>Young Cowboy</i>	Scribner, 1935
Johnson, Osa Leighty	<i>Jungle Babies</i>	Putnam, 1930
Lee, Melicent	<i>At the Jungle's Edge</i>	Crowell, 1938
Mukerji, Dhan Gopal	<i>Chief of the Herd (and Others)</i>	Dutton, 1929
Robinson, William Wilcox	<i>Elephants</i>	Harper, 1935
Sewell, Anna	<i>Black Beauty</i>	Appleton, 1935
Wilder, Laura Ingalls	<i>Little House in the Big Woods</i>	Hale, 1932

BOOKS FOR ACCELERATED READERS

Beebe, William	<i>Exploring With Beebe</i>	Hale, 1932
Ditmars, Raymond L., and	<i>Book of Living Reptiles</i>	Lippincott, 1936
Bridges, Wm.	<i>Wild Animal World</i>	Appleton, 1937
Fabre, Jean-Henri	<i>Marvels of the Insect World</i>	Appleton, 1938
Hornaday, William T.	<i>Tales From Nature's Wonderland</i>	Scribner, 1924
La Monte, Francesca and Welch, Micela	<i>Vanishing Wilderness</i>	Liveright, 1934

Handbooks

	<i>American Boys' Book of Bugs, Butterflies and Beetles</i>	7-8
Beard.....		
Chapman.....	<i>What Bird Is That?</i>	6-8
Chayney.....	<i>What Tree Is That?</i>	6-8
Comstock.....	<i>Handbook of Nature Study</i>	6-8
Mathews.....	<i>Field Book of American Trees and Shrubs</i>	7-8
Mathews.....	<i>Field Book of American Wild Flowers</i>	7-8
Teale.....	<i>Boys' Book of Insects</i>	6-8

Magazines

American Girl
Bird Lore
Boys' Life
National Geographic
Nature
Open Road for Boys

IV.

THE REALM OF FANCY

REALM OF FANCY

*You and I shall travel far,
We'll pass the old earth by,
We'll ride the moon and drive a star
Across the evening sky.*

—John Farrar

“The Realm of Fancy” is the kingdom of dreams come true. Its province includes folklore, legends, myths, fairy and hero tales. Here the seas, clouds, sun, wind, rain, mountains, trees, and flowers assume personal attributes and tell their innermost thoughts. Animals scold, chuckle, laugh, lament, and philosophize. Heroes transcend overwhelming odds and triumphantly vanquish the wicked.

This kingdom of dreams come true is easily reached. The youth who likes to hike, draws on his seven-league boots; the lad who prefers his horse, jumps into the stirrup of the eager Pegasus. The girl may prefer to sail through the air on her magic carpet. “Once Upon a Time” will take them to the loveliest of lands, the playground for the spirit of youth.

In a moment they are in the enchanted castle meeting the prince and the princess, in Sherwood Forest with the archers, at the Round Table with the chivalrous Lancelot and King Arthur, on Treasure Island with Long John Silver, on snow-capped Olympus listening to the immortals, or in the Catskills trailing up the mountain after Rip Van Winkle and Wolf and returning the stares of the somber odd little fellows dressed in outlandish fashion.

Once more the boys and girls return from the land of make-believe to a world of realism where they find the familiar and prosaic enhanced because of their sojourn in “the realm of fancy.”

*Here's an adventure! what awaits
Beyond these closed, mysterious gates?
Whom shall I meet, where shall I go?
Beyond the lovely land I know?
Above the sky, across the sea?
What shall I learn and feel and be?
Open, strange doors, to good or ill!
I hold my breath a moment still
Before the magic of your look.
What shall you do to me, O Book?*

—Libraries

VARIED PATTERNS OF APPROACH

The presentation of a literature lesson can be as varied as is the teacher's ingenuity. Reading silently, reading orally, listening to the teacher read or tell the selection, dramatizing the story, discussing the material, and memorizing choice bits of poetry are experiences that the pupil enjoys in the literature class. Some stories need only a simple introduction by the teacher before the children read them silently. Others are better interpreted by the teacher, through either reading or narration. Stories with much action and dialogue can be dramatized with great enjoyment.

The three lessons outlined in the unit, "The Realm of Fancy," illustrate three different types of activity and are suggestive of three different approaches in the teaching of literature:

1. The Happy Prince—
Silent Reading and Discussion
2. The Great Stone Face—
Reading and Telling by the Teacher
3. The Shooting-Match at Nottinghamshire—
Silent Reading and Dramatization

Illustrative Lessons

1. THE HAPPY PRINCE

“The Happy Prince,” like most fairy tales, has far more to offer than an excursion into fantasy. The literature class period should help the children not only to read between and beyond the actual lines of the tale itself, but also to become aware of the truth which underlies the story: real happiness comes not from selfish pleasure seeking but from thinking of and doing for others. The pupils need guidance in discovering the author’s message and in seeing that the theme lends meaning and significance to the story.

I. Material

“The Happy Prince.” *Progress on Reading Roads*.
Lyons and Carnahan, 1942. p. 246.

II. Presentation

You have all read fairy tales. You have also read stories in which objects, animals, birds, and flowers behave and talk like real people. “The Happy Prince” is a fairy tale in which the two important characters are a gilded statue and a swallow. In the story, the statue and the swallow think and act and talk like human beings. From their actions and from their conversation, we find out a great deal about them. What the statue and the swallow learn is well told in “The Happy Prince.”

If you should wonder whether there is a meaning to this story deeper than that of an ordinary fairy tale, you would be quite right. But the meaning has been hidden rather carefully, and you will need to think over the story before you can find it.

III. Preparation for Reading

“The Happy Prince” is told so simply and interestingly that you will not need much help in reading it. However, if you know the meaning of the following words, you will understand and therefore enjoy the story much more fully.

(If the teacher writes the list on the board,
the children may supply the meanings of the

words they know and the teacher may supply the others.)

cathedral

(a great or important church)

pinafore

(a child's apron)

curtsies

(bow of respect made by bending of the knee)

sapphire

(a bright-blue precious stone)

coquette

(a vain woman who seeks to attract men's attention)

courtier

(attendant at the royal court)

pedestal

(foundation on which statue stands)

cataract

(a steep waterfall)

river-horse

(the hippopotamus)

ability

(nimbleness, liveliness)

ornithology

(the study of birds)

ibis

(long-legged wading bird having a long, curved beak)

ebony

(fine black wood that takes a high polish)

Sphinx

(statue of a lion's body with the head of a woman;
found in Egypt)

IV. Reading by the Pupils

It is suggested that all the pupils read the story silently.

V. Appreciation through Discussion

The following questions and suggestions for discussion may be helpful in leading the pupils to a deeper appreciation of the story and its meaning. The questions are for the most part thought questions, and they are in no sense to be used or even considered as a test of the facts of the story. They may be helpful in stimulating the pupils to think about the tale and to discuss it.

1. Where does the story happen? What are some of the clues that tell you?
2. What sort of person was the real prince? What change did you find in him when he became a statue?
3. Was the prince happier when he was a real person or when he was a statue?
4. In the first part of the story, what character traits does the swallow show? How does he change at the end of the story? How do you account for the change?
5. Find examples in the story that show the swallow's selfishness. Find examples that show the change that comes over the swallow.
6. In what way was the sensible mother at the beginning of the story mistaken? What difference was there in the cause for her son's tears and for the statue's tears?
7. What was the greatest sacrifice the prince made?
8. What finally happened to the statue?
9. What does the story mean to you? Try to state it very simply.
10. Find and read to the class some of the passages in the story that express important ideas, e. g.;
 "My courtiers called me the Happy Prince,
 and happy indeed I was, if pleasure be
 happiness." p. 249.

2. THE GREAT STONE FACE

Your World in Prose and Verse—Laidlaw, 1942, p. 269.

*Ideals are like the stars—we never reach them,
but like the mariners on the sea, we chart our
course by them!*

—Carl Schurz

Hawthorne's majestic legend, "The Great Stone Face," is one of America's best-loved stories. It is an illuminating study of human nature with its varying sense of values and has the unique gift of revealing a great truth in an entertaining narrative which children can appreciate. Wealth, fame, eloquence, genius, and character are personified and evaluated in a way which can help the pupil to form standards of his own.

The story affords the teacher the opportunity of fulfilling that solemn obligation which rests on all teachers, of instilling in the pupils high standards and ideals which will inspire, encourage, and guide them along life's hardest and highest paths. Many children are confused and disillusioned in their real-life ideals. "The Great Stone Face" can help them to clarify their thinking.

A vivid introduction to the story may be the spark which awakens pupil interest and sets the mood for good listening.

Unless the introduction is in some degree a work of art, like the literature itself, the desired effect simply is not possible.

—Leonard

In order to effect a lasting impression it will be well for the teacher to tell portions of this story, for though the bond between reader and listener is strong, a stronger and deeper tie is woven by the story teller. The setting of the story, the growth and spiritual development of Ernest, and the fulfillment of the prophecy will be seen and appreciated far more through the eyes of the teacher, "gloriously alive." The story is no longer from a book, but from someone who has understood it, lived it, loved it, and shared it.

CREATING INTEREST

A few years ago there was an essay contest in Chicago. The children were asked to write about the man or woman whom they considered a "Great American." Whom do you think most pupils chose? Yes, Abraham Lincoln! Several boys and girls wrote about Washington, MacArthur, Eisenhower, and Roosevelt. Some wrote about persons they knew in everyday life. One boy wrote that his father was a great American and told why he thought so.

Why do you think so many children chose Lincoln? Was it because he was President of the United States? (Comments by class) Lincoln seems to be one great American everyone admires and respects. He was honest, unselfish, and kind. He was never too busy or too tired to help anyone in trouble. As President of the United States he was a very important man, but what made him a *great* man was the fact that he never thought of himself as being important or great. He did the best he could and prayed for help to do better.

Today I bring you the story of "The Great Stone Face"—a story about five men who people thought were great because they had done important things. As you listen to the story, try to decide whether they were all really great or what kept some of them from being great.

THE STORY

In dividing the story for narration and reading by teacher, the factors of time allotment and class level must be considered. Since these are variable, no definite divisions can be specified. The following outline is merely illustrative.

Lesson I

- A. Create interest.
- B. Tell the story of the legend, pp. 269-270.
- C. Read of the coming of Gathergold, pp. 271-272.
- D. Discuss the "greatness" of Gathergold.

Lesson II

- A. Review story covered in previous period.
- B. Tell of the growth of Ernest, pp. 272-273.
- C. Read of coming of Old Blood and Thunder, pp. 273-274.
- D. Tell of Ernest's continued development, p. 275.
- E. Read of the coming of Old Stony Phiz, pp. 275-277.
- F. Discuss and compare the "greatness" of these two men.

Lesson III

- A. Review story covered in previous periods.
- B. Tell of Ernest's fame, p. 277.
- C. Read of the coming of the poet, pp. 278-279.
- D. Tell of the fulfillment of the prophecy, pp. 279-281.
- E. Discuss the qualities that made Ernest the really "great" man.

DISCUSSION

The discussion period should be an opportunity for pupils to ask questions, to make comments, and to express their viewpoints. No test of the facts or detailed analysis of the story should be considered. If the teacher has played her part well, the lesson will be a success. The following questions may aid in "keeping the ball rolling."

1. Why do you think the author gave each man his particular name? Can you think of one word that might stand for each man?
2. How did Ernest come to look like "the Great Stone Face"? (We tend to become like that on which our hearts are fixed.)

ACTIVITIES

1. Children may present the story as a radio program, one child describing each character, with a narrator keeping the story connected. These children may need to reread the story silently.

2. Pictures and information on "The Great Stone Face" (also called "Old Man of the Mountain") may be secured by writing to the Chamber of Commerce, Rutland, Vermont.
3. Story of the Mount Rushmore project in South Dakota may be secured from the library.
4. Life of George Washington Carver may be read and compared to life of Lincoln.

3. THE SHOOTING-MATCH AT NOTTINGHAM

Driving the Reading Road. Lyons and Carnahan, 1942.
Pyle, Howard. "The Shooting-Match at Nottingham,"
p. 303.

Young folks glory in hero legends and in the dramatization of colorful persons. Robin Hood is one of their heroes—the jolly, frolicsome leader of a merry band of three-score sturdy, courageous fellows, motley in assortment, outlaws, but devoted to righting injustices. On a more human plane, Robin Hood and his band are the King Arthur and his knights of the ordinary people. Good nature, wit, and humor, as well as the manly virtues of loyalty and prowess, attend their feats.

"The Shooting-Match at Nottingham" lends itself as a splendid assignment because it affords opportunities for dramatic action and for creativeness. Boys and girls desire action, action, and more action. They enjoy masquerade. They delight in athletic contests, especially when the bully is outwitted and defeated by a sportsman hero. They are not content to remain interested spectators; they want to take active part.

The story may be read either silently or orally. A lively class discussion will undoubtedly follow, and it should bring out the interesting information that Sherwood Forest, about twenty miles long and nine miles wide, is still part of an ancestral estate in Nottinghamshire, England. Although privately owned, it is reserved (as are our forest preserves) for public picnics, gatherings, and other social

affairs. Children and grownups still pay homage to Little John at his grave, guarded by two yew trees, in the churchyard at Hathersage, England. The pupils will be inclined to believe with the English that Robin Hood and his band were not a myth but that they were living, romantic persons.

At this point, the teacher may profitably capitalize on the interest aroused and suggest the dramatization of Robin Hood as a co-operative enterprise. The cast should be selected. Robin Hood should be a lad with personality and the qualities of leadership. The other roles, likewise, should be assigned to those pupils who possess traits in common with the characters of the story. Every boy is eligible as a member of Robin Hood's band or of the Sheriff's escort. The class may be divided into committees, and every pupil may participate.

After the plot is sketched, the class should decide on a natural division of the story which will convert it into a play. This must not be a dramatization by the teacher, for the pupils should do the planning and the execution of the story. There are so many equally good ways of dividing the story that no one division should be considered binding or arbitrary. The following arrangement is submitted as a *suggestion*:

The familiarity which young people have with the modern radio skits may suggest to them that they select a narrator who will describe or narrate to the audience bits of the story which cannot otherwise be presented.

Prologue: Narrator tells story of the Sheriff's embarrassment, his audience with the King, and his decision to trap Robin Hood by arranging a shooting-match.

Act I. Scene 1. King's palace at London Town. King Henry, Queen Elinor, Knights, Ladies, Sheriff and escort.

Scene 2. Sherwood Forest. Robin Hood and his band.

Scene 3. Shooting-Match at Nottingham (Narrator may tell this).

Act II. Scene 1. Feast of celebration in Sherwood Forest.

Scene 2. Sheriff's Dining Hall at Nottingham.

After the plot has been agreed upon, the scenes selected, and the characters chosen, the dialogue should be contributed by the various pupils. It should be spontaneous and natural, a free expression of the story as the pupils interpret it. The teacher may write it on the blackboard as the pupils dictate it. The desire for a perfect performance ought not to permit the teacher to impose her standards or stifle the free expression of the pupils. However, with skill and art she can draw out the best interpretation of which the pupils are capable.

"The Shooting-Match at Nottingham" is sufficiently dramatic so that it needs very little in the way of theatrical props and costumes. A branch of a tree for Sherwood Forest, perhaps a drawing of the forest pasted in the background, or a colored light or colored paper beneath a few pieces of wood for a campfire is enough. The girls may help in the choice and the making of the costumes, stage properties, and scenery. Suits of Lincoln green, caps of brown decorated with jaunty feathers, and dusty brown moccasins, as protective coloration for life in Sherwood Forest, will challenge their ingenuity. The horns, the bugles, the beards, the bows and packs of arrows, and sundry other details necessary to create the proper atmosphere, will keep every pupil actively interested and busily engaged. Elaborateness kills effectiveness in the pupil presentation! The simplest of performances will challenge the creativeness of the entire class. The preparation for and the production of the play should not consume much time. Where a great expenditure of time and energy is required, generally the real values are dissipated.

“Values disappear in a smoothed and overpolished production which is not the pupils’ conception of the story.”

SUGGESTED SONGS

“A-Hunting We Will Go,” “Summer Time,” “Wedding Song,” and “Epilogue,” in the eighth-grade songbook, *Singing Youth*, (Birchard & Company, Boston), pages 327-337, are captivating melodies which will enhance the production.

4. Poems

PROOF

*If radio's slim fingers
Can pluck a melody
From night, and toss it over
A continent, or sea;*

*If the petaled white notes
Of a violin
Are blown across a mountain
Or a city's din;*

*If songs, like crimson roses,
Are culled from thin blue air,
Why should mortals wonder
If God hears prayer?*

—Ethel Romig Fuller

TO THINK

*To think I once saw grocery shops
With but a casual eye,
And fingered figs and apricots
As one who came to buy.*

*To think I never dreamed of how
Bananas sway in rain,
And often looked at oranges
Yet never thought of Spain.*

*And in those wasted days I saw
No sails above the tea,
For grocery shops were grocery shops—
Not hemispheres to me.*

—Elizabeth Coatsworth

HOLD FAST YOUR DREAMS

*Hold fast your dreams!
Within your heart
Keep one still secret spot
Where dreams may go,
And sheltered so,
May thrive and grow—
Where doubt and fear are not.
Oh, keep a place apart
Within your heart,
For little dreams to go.*

—Louise Driscoll

FOG

*The fog comes
on little cat feet.
It sits looking
over harbor and city
on silent haunches
and then moves on.*

—Carl Sandburg

TARTARY

*If I were Lord of Tartary
Myself and me alone
My bed should be of ivory,
Of beaten gold my throne;
And in my court should peacocks flaunt
And in my forests tigers haunt,
And in my pools great fishes slant
Their fins athwart the sun.*

*If I were Lord of Tartary
Trumpeters every day
To every meal should summon me
And in my courtyard bray;
And in the evening lamps would shine,
Yellow as honey, red as wine,
While harp, and flute, and mandoline
Make music sweet and gay.*

*If I were Lord of Tartary,
I'd wear a robe of beads,
White, and gold, and green they'd be—
And clustered thick as seeds;
And ere should wane the morning star
I'd don my robe and scimitar,
And zebras seven should draw my car
Through Tartary's dark glades.*

*Lord of the fruits of Tartary,
Her rivers silver-pale!
Lord of the hills of Tartary,
Glen, thicket, wood, and dale!
Her flashing stars, her scented breeze,
Her trembling lakes, like foamless seas,
Her bird-delighting citron trees
In every purple vale!*

—Walter de la Mare

PLEASE

*Please be careful where you tread,
The fairies are about;
Last night when I had gone to bed,
I heard them creeping out.
And wouldn't it be a dreadful thing
To do a fairy harm?
To crush a little delicate wing
Or bruise a tiny arm?
They're all about the place, I know,
So do be careful where you go.*

—Rose Fyleman

FAIRY SHOES

*The little shoes that fairies wear
Are very small indeed;
No larger than a violet bud,
As tiny as a seed.*

*The little shoes that fairies wear
Are very trim and neat;
They leave no tracks behind for those
Who search along the street.*

*The little shoes of fairies are
So light and soft and small
That though a million passed you by
You would not hear at all.*

—Annette Wynne

THE LITTLE ELF*

*I met a little Elf-man, once,
Down where the lilies blow.
I asked him why he was so small
And why he didn't grow.*

*He slightly frowned, and with his eye
He looked me through and through.
"I'm quite as big for me," said he,
"As you are big for you."*

—John Kendrick Bangs

SOME ONE

*Someone came knocking
At my wee, small door;
Someone came knocking,
I'm sure—sure—sure;
I listened, I opened,
I looked to left and right,
But nought there was a-stirring
In the still dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech-owl's call,
Only the cricket whistling
While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all.*

—Walter de la Mare

*From *St. Nicholas Book of Verse*, copyright, 1923, by the Century Company, reprinted by permission of Appleton-Century-Crofts, Inc.

SELECTED READING LIST

The following stories are in the field of "The Realm of Fancy" and may be used by the teacher for class presentation in the literature period.

Excursions in Fact and Fancy—Laidlaw, 1942

"The Contest of the Archers"; "The Legend of Sleepy Hollow"; "Tom and the Painkiller"; "A Myth of the Seasons"; "Thor's Visit to Jotunheim"; "Geraint and Enid"; "A Tale of Sindbad the Sailor"; "Brer Rabbit Grossly Deceives Mr. Fox"; "The Emperor's New Clothes"; "Overheard on Mount Olympus"; (play) "Alice Meets Humpty Dumpty"; "Little Gentlemen"; "Mending the Clock"; "Jason and the Golden Fleece"; "David and Goliath"; "St. Patrick in Ireland"; "Robin Hood and the Knight"; "William Tell and the Apple" (play); "Bee-Man of Orn."

Prose and Poetry—Journeys—Singer, 1939

"Rip Van Winkle"; "The Fisherman and the Genie"; "A Christmas Carol"; "How Tom Sawyer Whitewashed the Fence."

Driving the Reading Road—Lyons and Carnahan, 1942

"Master Whitewasher"; "The Shooting-Match at Nottingham"; "The Selfish Giant."

The Attack and Other Stories—Ginn, 1936

"The Uncomplaining Brothers"; "In Those Days"; "How Iron Came to Ireland."

For Retarded Readers

Elson Basic—Book VI—Scott, Foresman, 1936

"Pandora's Box"; "The King of the Golden River"; "Robin Hood and His Merry Men"; "Achilles, Famous Leader of the Greeks"; "The Wanderings of Ulysses."

The Masquerade and Other Stories—Ginn, 1936

"Milt Has an Adventure"; "Shame on Them!"; "The Little Dressmaker"; "The Jar of Great Giving."

The following poems are in the field of "The Realm of Fancy," and may be used by the teacher for class presentation in the literature period.

Excursions in Fact and Fancy—Laidlaw, 1942

"The Inchcape Rock"; "Johnny Appleseed"; "Forty Singing Seamen"; "The Phantom Mail Coach"; "The Man in the Moon"; "Whirling Dervish"; "The Owl Critic"; "Four Famous Limericks"; "King Solomon and the Bees"; "A Song of Sherwood"; "The Little Green Orchard"; "The Christmas Guest" (play).

Prose and Poetry—Journeys—Singer, 1939

"The Skeleton in Armor"; "The Pied Piper of Hamelin"; "How the Old Horse Won the Bet"; "Father William"; "The Pobble Who Has No Toes"; "The Modern Hia-watha"; "The Owl and the Pussy-Cat"; "Limericks"; "Darius Green and His Flying Machine"; "Tartary"; "Nod."

The Attack and Other Stories—Ginn, 1936

"The Ballad of Bertrand Du Gueselin"; "Pilwiz."

Driving the Reading Road—Lyons and Carnahan, 1942

"Godfrey Gordon Gustavus Gore"; "The Blind Men and the Elephant"; "The Embarrassing Moment of Little Miss Muffet"; "Duke of York"; "Robin Hood."

Other Suitable Poems

Carryl—"Robinson Crusoe's Story"; "The Two Little Skeezucks"; Cowper—"John Gilpin"; Gilbert—"The Yarn of the Nancy Bell"; Guiterman—"Legend of the First Cam-u-el"; Holmes—"The Deacon's Masterpiece"; "Lord Lovel" (Old Ballad); Hunt—"Abou Ben Adhem"; Kipling—"The Cameleelious Hump"; Montgomery—"Chevy Chase"; Noyes—"A Song of Sherwood"; Procter—"A Legend of Bregenz"; "Robin Hood and Little John" (Old Ballad); Richards—"Eletelephony"; Scott—"Jock o' Hazeldean"; Snow—"The Giant and the Whale."

Suitable poetry may also be found in Negro spirituals, lumbermen's songs, cowboy ballads, and sailors' chanteys. A good collection of such material is:

I Hear America Singing by Ruth A. Barnes.

SELECTED READING LIST

GRADES 6-8

Allen, Philip	<i>King Arthur and His Knights</i>	Rand McNally, 1924
Anderson, Hans Christian	<i>Fairy Tales</i>	Fischer, 1945
Baldwin, James	<i>Sampo</i>	Scribner, 1917
Barrie, James	<i>Peter and Wendy</i>	Scribner, 1911
Bowman James Cloyd	<i>Pecos Bill</i>	Whitman, 1937
Carroll, Lewis	<i>Alice's Adventures in Wonderland</i>	Rand McNally, 1916
Chrisman, Arthur Bowie	<i>Shen of the Sea</i>	Dutton, 1925
Colum, Padraic	<i>Frenzied Prince; Being Heroic Stories of Ancient Ireland</i>	McKay, 1943
De la Mare, Walter	<i>Animal Stories</i>	Scribner, 1940
Duvoisin, Roger A.	<i>Three Sneezes</i>	Knopf, 1941
Finger, Charles	<i>Tales From Silver Land</i>	Doubleday, 1924
Grahame, Kenneth	<i>Wind in the Willows</i>	Scribner,
Hale, Lucretia P.	<i>Peterkin Papers</i>	Houghton, 1924
Harris, Joel Chandler	<i>Uncle Remus; His Songs and Sayings</i>	Appleton, 1935
Harshaw, Ruth	<i>Council of the Gods</i>	Follette, 1931
Hawthorne, Nathaniel	<i>Tanglewood Tales</i>	Rand McNally, 1936
	<i>Wonderbook</i>	Rand McNally, 1936
Irving, Washington	<i>Rip Van Winkle and the Legend of Sleepy Hollow</i>	Macmillan, 1934
Jewett, Eleanore Myers	<i>Told on the King's Highway</i>	Viking, 1943
Kipling, Rudyard	<i>Just So Stories</i>	Odyssey, 1935
	<i>Puck of Pook's Hill</i>	Doubleday, 1906
MacDonald, George	<i>At the Back of the North Wind</i>	Lippincott, 1914
Pyle, Howard	<i>Some Merry Adventures of Robin Hood</i>	Scribner, 1935
Raspe, Rudolph E.	<i>Tales From the Travels of Baron Munchausen</i>	Heith, 1901
Sauer, Julia	<i>Fog Magic</i>	Viking, 1943
Seredy, Kate	<i>White Stag</i>	Viking, 1937
Travers, Pamela L.	<i>Mary Poppins</i>	Hale, 1937
Verne, Jules	<i>Twenty Thousand Leagues Under the Sea</i>	World, 1946
Young, Ella	<i>Wonder Smith and His Son</i>	Longmans, 1927
Zitakala-Sa	<i>Old Indian Legends</i>	Ginn, 1929

BOOKS FOR RETARDED READERS

Artzybasheff, Doris	<i>Seven Simeons</i>	Viking, 1937
Atwater, Richard and Florence	<i>Mr. Popper's Penguins</i>	Little, 1938
Babbitt, Ellen C.	<i>Jatakas</i>	Appleton, 1912
Boggs, Ralph Steele	<i>Three Golden Oranges</i>	Longmans, 1936
Geisel, Theodor Seuss	<i>King's Stilts</i>	Random, 1939
Holbrook, Florence	<i>Book of Nature Myths</i>	Houghton, 1935
McCormick, Dell J.	<i>Tall Timber Tales</i>	Caxton, 1939
MacDonald, George	<i>At the Back of the North Wind</i>	Lippincott, 1914
Milne, Alan Alexander	<i>House at Pooh Corner</i>	Dutton, 1928
	<i>Winnie the Pooh</i>	Dutton, 1926
Sawyer, Ruth	<i>Picture Tales From Spain</i>	Stokes, 1936
Turney, Ida Virginia	<i>Paul Bunyan, the Work Giant</i>	Binfords, 1941
Wiggin, Kate Douglas	<i>Tales of Laughter</i>	Doubleday, 1908

BOOKS FOR ACCELERATED READERS

Hull, Eleanor	<i>Boys' Cuchulain</i>	Crowell, 1910
Lanier, Sidney	<i>Boys' King Arthur</i>	Scribner, 1917
O'Faolain, Eileen	<i>Miss Pennyfeather and the Pooka</i>	Random, 1946
Pyle, Howard	<i>Story of the Champions of the Round Table</i>	Scribner, 1933
White, T. H.	<i>Mistress Masham's Repose</i>	Putnam, 1946
Young, Ella	<i>Tangle-coated Horse</i>	Longmans, 1929

V.

IDEALS OF WORK AND PLAY

*Toiling,—rejoicing,—sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.*

—Longfellow

When you play, play hard; but
when you work, don't play at all.

Thus spoke Theodore Roosevelt to his four sons. The few words, almost a maxim in the Roosevelt household, may well serve as a guide for our present-day American youth.

Both work and play claim a great share of our time. Without work or play, life would be dull and empty. Work, with joy in the doing and with pride in the accomplishment, offers one of the greatest satisfactions in life.

It has been said that the big business of childhood is play. Almost any activity that has recreation, entertainment, relaxation, or rest as an objective, may be termed play. But for the average adolescent, play means some sort of physical activity shared with a group. This type of play is an invaluable factor in building strong bodies and in developing desirable attitudes towards teamwork and fair play.

The unit "Ideals of Work and Play" seeks to help pupils through their reading to develop an understanding and an appreciation of the meaning of good sportsmanship and co-operation in work and in play, at home and at school.

Illustrative Lessons

1. NEVER WORKED AND NEVER WILL

Literature, A Series of Anthologies, Book One, Macmillan, 1943, p. 381. Brown, Margaret Wise. "Never Worked and Never Will."

The title "Never Worked and Never Will" is intriguing. A general, informal discussion as to the possible meaning of the title and the kind of story it tells will serve to focus interest and to give directed purpose to the reading or to the listening.

The story is short and simply told. It makes an ideal introduction to the unit, as it presents the theme clearly and adequately.

I. Purpose

To lead the pupils to discover the essential truth that it is not the kind of work that a person does but his attitude toward it that is important.

II. Presentation

It is suggested that the teacher read this short, short selection to the class.

"I am going to read you a story about a wood-carver named Jim Bailey who had an unusual sign hung over his little shop. Many passers-by puzzled over the meaning of the sign. Just a few guessed the meaning. Would you be one of the many or one of the few?"

III. Talking About the Story

Perhaps the class can be helped to express the underlying idea of the selection: A person who takes pleasure in what he does is not likely to think of his activity as work.

IV. A Follow-up Activity

This may be a favorable time to lead the children to see that the perennial favorite, Tow Sawyer, had also

discovered the fundamental difference between work and play, and that he applied this knowledge to his own satisfaction and gain. If, by chance, the pupils are unfamiliar with the episode of Tom's whitewashing the fence, this will be the golden moment for introducing the pupils to Tom and his escapades.

2. I KNOW HOW TO SLEEP ON A WINDY NIGHT

The Growth of Democracy, Book 7, Democracy Series, Macmillan, 1944, p. 238. Cameron, W. J. "I Know How to Sleep on a Windy Night."

People want to be successful in whatever they undertake. One of the qualities that leads to success is thoroughness. Slipshod, careless work gives no satisfaction to either worker or employer. "I Know How to Sleep on a Windy Night" brings this important truth home to the reader.

I. Preparing the Class for listening

"What do you know about farming, young man?" asked the farmer of a lad who was seeking work. "If you please, sir, I know how to sleep on a windy night."

That is an unusual answer, you must admit. There was something about that answer that caught the attention of Farmer White and finally led him to employ the boy.

Is there anything about the answer that gives you some clue as to the kind of person the boy was?

What do you suppose the boy meant? No doubt you will be able to tell after you have heard the story.

In this story of farm life you may not be familiar with some of the words and phrases. As you listen to the story you will probably be able to infer the meaning of the expressions listed on the board from the way they are used:

hiring fair	hobbledehoy
tethered	stack yard
intact	ropes well-pegged

(It is suggested that the story be read to the class either by the teacher or by an able pupil. It is also suggested that under teacher direction the meaning of the words be cleared up in class discussion.)

II. Talking About the Story

The following questions may be used to initiate discussion of the story:

What qualities about John do you like?

What customs mentioned in the story seem strange to you?

What would it mean to you if your mother, teacher, or employer were to say, "Do your work so that you can sleep on a windy night"?

"When anything is working well, it isn't much noticed." That sentence in the story is important enough to be remembered. How did it apply to John? How does it apply to yourself? Your health? Your lessons? Your many activities?

3. CO-OPERATION

Every person is important. Each one has something to contribute to "make the wheels go round." In work and in play, the individual who knows how to give his best to the group earns happiness for himself and success for the undertaking.

The following two selections express simply but forcibly the ideals of teamwork and co-operation.

FOR WANT OF A NAIL

For want of a nail, the shoe was lost;
For want of the shoe, the horse was lost;
For want of the horse, the rider was lost;
For want of the rider, the battle was lost;
For want of the battle, the kingdom was lost;
And all for the want of a horseshoe nail!

THE LAW OF TEAM-WORK

The Good American Works in Friendly Co-operation with His Fellow Workers

One man alone could not build a city or a great railroad. One man alone would find it hard to build a house or a bridge. That I may have bread, men have sowed and reaped, men have made ploughs and threshers, men have built mills and mined coal, men have made stoves and kept stores. As we learn better how to work together, the welfare of our country is advanced.

1. In whatever work I do with others, I will do my part and will help others do their part.
2. I will keep in order the things which I use in my work. When things are out of place they are often in the way, and sometimes they are hard to find. Disorder means confusion, and the waste of time and patience.
3. In all my work with others, I will be cheerful. Cheerlessness depresses all the workers and injures all the work.
4. When I have received money for my work, I will be neither a miser nor a spendthrift. I will save or spend as one of the friendly workers of America.

—William J. Hutchins

4. THE BRONZE ATHLETE

Too Many Bears and Other Stories (Buckingham). Ginn, 1936. p. 306. Carter, Russell Gordon. "The Bronze Athlete."

It is great fun to be on the team. The players are thrilled and excited when they hear the cheers and shouts of the crowd as they make a touchdown, score a point, or slide to the home plate.

For those who cannot be on the team, there is the thrill and excitement of seeing the game and of cheering the players in their successes. The spectator has almost as much fun as the player.

But those who are unable to play the game or to see it, may enjoy the excitement, the crowds, the suspense, and the activity by reading all about it in the sports pages of the daily newspaper.

There is equal joy in reading sports stories in favorite books or magazines. "The Bronze Athlete," a popular basketball story, is an absorbing tale of two schoolboys who learn that it is not the fellow who scores that is most important, but rather the one who knows how to cooperate.

APPROACH TO THE READING

It is the team that counts. That is true for any team whether it be football, baseball, or basketball. A player who tries to play the game by himself is, in the majority of cases, a detriment to his team.

No doubt most of you know the game of basketball. You may have played on the team, or you may have roared yourself hoarse as you cheered the team to victory. You may even have grinned as your side was beaten in fair play.

In "The Bronze Athlete" you will sympathize with Tom Bannister and Wilbur Manning, two members of the school's basketball team, who are faced with a real problem. As you read the story, decide how you would have acted had you been Tom or Wilbur.

If books are available, it is suggested that the pupils read the story silently. If only one copy is at hand, the teacher or selected pupil may read the story orally to the class.

TALKING ABOUT THE STORY

1. How many players are there on a basketball team? What are the names of the positions? What positions

did Tom and Wilbur play? Can you tell briefly how the game is played?

2. Who was Dave Wyman? What did Tom say to Dave that shows what Tom thought about playing the game?
3. What is a trophy? Who won the trophy? Explain for what the trophy was given.
4. What was the problem that Tom and Wilbur faced? What did the two boys do about it? What do you think you would have done?
5. What did Wilbur say to Tom that shows what Wilbur thought about playing the game? In what respect did Wilbur and Tom agree?
6. The following words and expressions are found in the story. In many cases you were able to tell their meaning by the way they were used, or, as we say, from their context. Decide what you think the words mean, and then check with the dictionary. (It is suggested that under teacher direction the meaning of the words be cleared up in class discussion.)

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CLASS READING OF STORIES ABOUT WORK

The Attack and Other Stories (Buckingham). Ginn, 1936.

"The Uncomplaining Brothers."

Best-liked Literature, Book One. Ginn, 1944. "Wings on My Feet."

Literature in the Junior High School, Book One (Bolenius). Houghton, 1926. "Mr. Aladdin."

Literature and Living, Book One. Scribner, 1925. (Lyman and Hill) "The Foolish Fir Tree."

Literature and Living, Book Three. Scribner, 1934. (Lyman and Hill) "Seven Or One."

Prose and Poetry Journeys, The New Series. Singer, 1939. "A Message to Garcia."

Treasury of Life and Literature, Volume V. Scribner, 1938. "Acres of Diamonds."

Your World in Prose and Verse. Laidlaw, 1942. "A Message to Garcia"; "The Whittler of Cremona"; "The Man Who Conquered Hunger"; "A Great Museum"; "The Battle of the Wires"; "Air Stewardess."

CLASS READING OF POEMS ABOUT WORK

Best-liked Literature, Book One. Ginn, 1944. "Work."

Elson Junior Literature, Book One. Scott, Foresman, 1936. "I Hear America Singing."

Excursions in Fact and Fancy. Laidlaw, 1942. "Somebody Said It Couldn't Be Done."

The Growth of Democracy, Book 7 (Democracy Series). Macmillan, 1941. "I Hear America Singing"; "Somebody Said It Couldn't Be Done."

Literature in the Junior High School, Book One (Bolenius). Houghton, 1926. "Work"; "The Two Church-Builders."

Literature: A Series of Anthologies, Book One. Macmillan, 1943. "Work: A Song of Triumph"; "Work"; "Tired Tim."

Literature, A Series of Anthologies, Book Two. Macmillan, 1943. "For Those Who Fail."

Prose and Poetry Adventures, The New Series. Singer, 1939. "For Those Who Fail"; "The Day and the Work"; "The Thinker"; "It Couldn't Be Done"; "Work: A Song of Triumph."

Prose and Poetry Journeys, The New Series. Singer, 1929. "Work."

Treasury of Life and Literature, Volume V. Scribner, 1938. "Work"; "I Hear America Singing"; "A Song From the Suds."

Your World in Prose and Verse. Laidlaw, 1942. "Work."

CLASS READING OF STORIES ABOUT PLAY

The Attack and Other Stories (Buckingham). Ginn, 1936. "A Small Favor for a Friend"; "How We Got Our Games and Sports."

Elson Junior Literature, Book One. Scott, Foresman, 1936. "The Winner Who Did Not Play."

Excursions in Fact and Fancy. Laidlaw, 1942. "The And-over Game"; "Knute Rockne's Boyhood Games"; "The Race for the Silver Skates"; "The Substitute Pitcher."

Literature and Living, Book 3 (Lyman and Hill). Scribner, 1934. "The Best Man on the Team."

Paths and Pathfinders, Book 7. Scott, Foresman, 1946. "Joanna Plays the Game"; "Tony's Hobby."

Prose and Poetry Journeys, The New Series. Singer, 1939. "The Silver Skates."

CLASS READING OF POEMS ABOUT PLAY

Best-liked Literature, Book Two. Ginn, 1944. "Roller Skates"; "Learning to Skate"; "Swimming Song."

Excursions in Fact and Fancy. Laidlaw, 1942. "Sportsmanship"; "Revelation"; "Da Greata Basaball."

Prose and Poetry Adventures, The New Series. Singer, 1939. "Casey at the Bat."

Literature, A Series of Anthologies, Book Two. Macmillan, 1943. "Casey at the Bat."

SELECTED READING LIST

(K-51 List)

Barbour, Ralph Henry	<i>Crimson Sweater</i>	Century, 1906
Chute, B. J.	<i>Shift to the Right</i>	Macmillan, 1945
Duncombe, Frances	<i>High Hurdles</i>	Hale, 1941
Heyliger, William	<i>Gridiron Glory</i>	Appleton-Century, 1940
Mathiews, Franklin N.	<i>Boy Scouts Year Book of Sports Stories</i>	Appleton-Century, 1936
Meador, Stephen	<i>Will to Win</i>	Harcourt, 1936
Warren	<i>Blueberry Mountain</i>	Harcourt, 1941
Reck, Franklin Mering	<i>Varsity Letter</i>	Crowell, 1942
Renick, James L. and Marion	<i>David Cheers the Team</i>	Scribner, 1941
Singmaster, Elsie	<i>You Make Your Own Luck</i>	Longmans, 1929
Strong, Paschal N.	<i>Three Plebes at West Point</i>	Little, 1935
Tunis, John Roberts	<i>All-American Yea! Wildcats World Series</i>	Harcourt, 1942 Harcourt, 1942 Harcourt, 1941
Whitney, Phyllis	<i>Willow Hill</i>	Reynal, 1947
Zollinger, Gulielmo	<i>Widow O'Callaghan's Boys</i>	McClurg, 1898

VI.

GREAT ADVENTURE

THE ROAD TO ANYWHERE

*Across the places deep and dim,
And places brown and bare,
It reaches to the planet's rim—
The Road to Anywhere.*

*Oh, east is east, and west is west,
But north lies full and fair;
And blest is he who follows free
The Road to Anywhere.*

—Bert Leston Taylor

Strong and universal as the urge has always been to listen to a story, the urge to tell it has been stronger. And back of these has been the primal urge to do something—to adventure.

—Ruth Sawyer

Beyond the rainbow lies the GREAT ADVENTURE for which every heart longs. The hope of reaching it gives the sparkle to everyday living. Some few courageous and hardy souls have undertaken the royal quest, and have returned with exciting and amazing tales of their experiences in the far corners of the earth. Most people, however, wait for the GREAT ADVENTURE to come to them. And, strangely enough, it does—if they but read and share the adventures of others. Wherever the heart would be, there is a book to take it there. Neither time nor distance is a barrier, as, with the author, the readers climb the highest mountain, swim the deepest river, capture wild animals, or make a record flight around the world.

Illustrative Lessons

1. BRINGING BACK A LIVE ELEPHANT

Excursions in Fact and Fancy, Laidlaw, 1942, p. 155. Buck, Frank. "Bringing Back a Live Elephant."

Frank Buck's account of "Bringing Back a Live Elephant" will be enjoyed by all the class, and it serves well to open the field of adventure with animals. It vibrates with action, excitement, suspense, and humor, while portraying the ever interesting "Battle of wits" between man and animal. Buck's patience and faith in his own judgment, despite difficulties, make a lasting impression as do his preparation, perseverance, and quick thinking.

AROUSING INTEREST IN THE STORY

(To the children) How would you like to go shopping for an elephant? If you had such a task to do, where would you have to start? Yes, in India. And once in India, would your job be done? (Pause for suggestions and comments; some of the children probably have read elephant stories and will be able to contribute correct information.) Well, Frank Buck, who was an expert at trapping and taming wild animals, received such a commission one day—an order for a large elephant, for which he would be paid \$3,000. How he went about delivering his order is our story for today.

Before we begin, there are a few words on the blackboard which you will need to understand in order to enjoy the story. If you can supply the meaning of any, raise your hand. If your definition is correct, you may write it opposite the word.

- | | |
|------------------|--|
| 1. pachyderm | (elephant) |
| 2. howdahs | (covered seats fastened on the backs of elephants) |
| 3. keddah | (enclosure for wild elephants) |
| 4. keddah wallah | (man in charge of the elephant drive) |

5. rattan (kind of palm used as a rope)
6. specimen (sample, one of a number)
7. mahout (keeper of the elephant)

READING THE STORY

Sufficient time should be allowed for all members of the class to read the complete story silently. If necessary, the discussion may be postponed until the next class meeting. At that time a resumé may be given by the teacher or a volunteer.

DISCUSSION

The following questions may aid in discussion:

1. Why did not Buck take "Babe" captive by himself, and save time and money?
2. Why did he not use force when Babe refused to be harnessed?
3. What traits of character do you find in Frank Buck?
4. If you have had experience in training any animal, what advice would you give someone who was just starting?

ACTIVITIES

1. Oral reading or telling by some of the best readers of "Moti Guj, Mutineer," and "Hunting Elephants With a Camera."
2. Free reading of similar "man and animal" adventure stories for the purpose of enjoyment, retelling, or discussion.

2. CHILD PIONEER

Conquest, Book One, Heath, 1946, p. 4. Morrow, Honoré Willsie. "Child Pioneer."

The early settlers of the western part of our country had many great adventures—which usually meant great hardships—and because of their courage and determination the way to the West has been open to all succeeding generations.

The story of the "Child Pioneer" will touch the heart of everyone. Children will understand and appreciate it best if it is read orally by the teacher. Her sympathetic interpretation of the courage, the sufferings, and the almost unbelievable persistence of young John Sager and his foster family will elicit a warm response from her listeners and will make them eager to read the complete story of the journey as told in *On to Oregon*, by the same author.

Materials

1. A large outline map of the Pacific Northwest
The following names should be inserted in the proper locations:

Green River Rendezvous (Eastern Idaho)

Soda Springs

Fort Hall

Snake River

Fort Boise

Blue Mountains

Columbia River

Columbia Valley

These locations may be made more prominent by the use of cards or labels.

2. Picture or model of a covered wagon.
3. Pictures of Kit Carson, wagon trains, campfires, and scenes of early pioneer life.

These can be secured from the school and public libraries

Preparation

The following definitions may be placed on the board and referred to before the story is read.

predatory Indians—those who made a business of stealing

Conestoga wagon—a covered wagon made in Conestoga, Pennsylvania

factor—the agent in charge of a trading post
Building the Background

(To the children) Many of you have seen moving pictures of pioneer life when people traveled across the whole United States by wagon train. Can anyone tell us what a wagon train is? What did the wagon look like? (Discussion)

These heavy, clumsy wagons were not built for comfort but to hold as much as possible of food, clothes, and ammunition and to stand the long hard trip across the prairies and deserts. The canvas tops, of course, kept out the hot sun or the driving rain.

People who wished to go west loaded their wagons and joined together to form a "company." There might be from ten to one hundred wagons in one train. The men of the company elected a "wagon boss" who would have complete charge of the journey. He appointed scouts to ride ahead to find the best road, the best place to ford a river, and a place to camp for the night. These scouts were armed at all times because of the danger from Indians.

The travelers made an average of about fifteen miles a day. Occasionally they stopped several days for wagon repairs, the mending of clothes, and the various preparations necessary for the hard roads ahead. The entire journey took about five months, but if the train arrived in Salt Lake City in late fall, it stayed there till spring, since the roads were impassable in winter.

Everyone in the company had work to do—even the children. They must look for fuel for the fires, tend the oxen and cattle, carry water, and do every kind of errand and little job just as you do at home. At night, however, they forgot their work and their worries as they gathered around the cheerful campfires to sing their favorite songs and tell stories of home.

Our story today is about a family of six children whose parents died while they were on their way to Oregon in a wagon train. The oldest boy, John, took charge of the family. As you listen, try to imagine what boys and girls of today would be able to do under the same circumstances.

The definitions on the board will explain a few words which may puzzle you.

After the Story

The following questions may be asked to stimulate discussion:

1. What kind of person was John Sager?
2. Was he right in deciding to go on to Oregon?
3. Compare John with children of today.
4. What does the author mean by the following expressions?
 - “corrupted by well-being”
 - “machine-softened lives”
 - “muscles, mental as well as physical”

ACTIVITIES

1. Trace the route of the Sager children on the map.

Thumbtacks may be inserted at the stopping points and connected by brightly colored ribbons or chalk, or labels may be used.
2. Report briefly on Kit Carson and other outstanding characters in the opening of the West.
3. Read *On to Oregon* by Honoré Morrow for further details of the journey.
4. Read and tell other pioneer stories.
5. Dramatize outstanding incidents in pioneer stories for an assembly program.

ADVENTURE STORIES FOR CLASS READING

Best-liked Literature, Book One. Ginn, 1944. “Jim Hawkins Meets John Silver”; “Columbus Sails”; “Sea

Afire"; "The Wind That Kills"; "Kelly Courageous"; "Janey Larkin Finds a Friend"; "Lions"; "A Lion!"; "Winter Travel in the North"; "Antarctic Cold"; "How I Killed a Bear."

Best-liked Literature, Book Two. Ginn, 1944. "Pecos Bill Bust the Cyclone"; "A Journey to the Land of the Long Night"; "Snapshots from Eskimo Land"; "Adventures of Baron Munchausen"; "Marco Polo's Adventures in the Mongol Country"; "Adventures of a Roving Camera-man."

Driving the Reading Road. Lyons and Carnahan, 1942. "Marco Polo"; "Exploring the Top of the World"; "Exploring the Bottom of the World."

Elson Junior Literature—Book I. Scott, Foresman, 1936. "By Dog Sled for Byrd"; "Lewis and Clark, Famous Pioneer Scouts"; "Echo Mountain Grizzly"; "The Great Blizzard."

Excursions in Fact and Fancy. Laidlaw, 1942. "Hut in the Gorse"; "Maggie and the Gypsies"; "Betty's Ride: A Tale of the Revolution"; "Bringing Back a Live Elephant"; "Old Slewfoot"; "Flight in the Fog"; "Adventure With a Giant Squid"; "Daniel Boone Outwits the Indians"; "On the Oregon Trail"; "Pony Express Rider"; "Christmas Eve at Topmost Tickle"; "Byrd Swoops Over the North Pole"; "A King in All His Glory"; "New York to Paris"; "Robinson Crusoe Finds a Companion"; "Legend of Sleepy Hollow"; "Tale of Sinbad the Sailor"; "Jason and the Golden Fleece"; "Robin Hood and the Knight"; "Joan of Arc"; "Making Jules Verne's Dream Come True."

Prose and Poetry Adventures. Singer, 1945. "The Forbidden Island"; "Moti-Guj, Mutineer"; "Paul Bunyan of the Great Northwoods"; "The Adventures of Buffalo Bill"; "Man With a Vision"; "Girl With a Dream"; "Fifteen Seconds to Live"; "Shipwreck and Sacrifice"; "The Lady or the Elephant?" "The Lady or the Tiger?"

Prose and Poetry Journeys. Singer, 1945. "Nuvat the Brave"; "Give a Man a Horse"; "Kelly Courageous"; "Child Pioneer."

Your World in Prose and Verse. Laidlaw, 1942. "Cub Pilot's Experience"; "Lone Star"; "For the Fun of It"; "Velvet Coat"; "What I Heard in the Apple Barrel"; "Joseph and His Brethren"; "Heyday of the Blood"; "Acrobatics, Thirty Minutes"; "Fight With a Whale"; "Some African Experiences"; "With the Ice Patrol"; "A Great Museum"; "An Immigrant Boy Arrives in New York."

FOR RETARDED READERS

The Masquerade and Other Stories. Ginn, 1936. "A Strange Bear Hunt"; "A Great Adventure."

Elson Basic—Book VI. Scott, Foresman, 1936. "Tiger, Terror of the Jungle"; "West Wind: The Yankee Clipper Ship"; "Tom and His Treasure Chest"; "The Christmas Truants."

POEMS FOR CLASS READING

Elson Junior Literature—Book I. Scott, Foresman, 1936. "The Oregon Trail"; "Spanish Waters."

Excursions in Fact and Fancy. Laidlaw, 1942. "Landing of the Pilgrim Fathers"; "How They Brought the Good News From Ghent to Aix"; "Inchcape Rock"; "Song of Sherwood."

Prose and Poetry Adventures. Singer, 1945. "Cremation of Sam McGee"; "The Highwayman"; "Lewis and Clark"; "Daniel Boone"; "The Cowboy's Dream."

Prose and Poetry Journeys. Singer, 1945. "Paul Revere's Ride"; "Oregon Trail."

SELECTED READING LIST

Great adventures are found in all fields of reading. The following list may serve as a springboard to wider reading.

Grades 6-8

Altshelter, Joseph	<i>Young Trailers</i>	Appleton, 1907
Brink, Carol Ryrie	<i>Caddie Woodlawn</i>	Macmillan, 1944
Coatsworth, Elizabeth	<i>Here I Stay</i>	Hale, 1938
Defoe, Daniel	<i>Robinson Crusoe</i>	Winston, 1925
Finger, Charles	<i>Give a Man a Horse</i>	Winston, 1938
Forbes, Esther	<i>Johnny Tremain</i>	Houghton, 1943
Gray, Elizabeth	<i>Adam of the Road</i>	Viking, 1942
Hess, Fjeril	<i>Buckaroo</i>	Macmillan, 1931
Johnson, Enid	<i>Ho for Californy!</i>	Harpers, 1934
Masefield, John	<i>Jim Davis</i>	Stokes, 1912
Munchausen, Baron	<i>Adventures of Baron Munchausen</i>	Pantheon, 1944
Sperry, Armstrong	<i>Call It Courage</i>	Macmillan, 1940
Stevenson, Robert Louis	<i>Treasure Island</i>	Scribner, 1911
Swift, Jonathan	<i>Gulliver's Travels</i>	Winston, 1930

FOR RETARDED READERS

Field, Rachel	<i>Hitty</i>	Macmillan, 1929
Meigs, Cornelia	<i>Wind in the Chimney</i>	Macmillan, 1934
Sauer, Julia Lena	<i>Fog Magic</i>	Viking, 1943

FOR ACCELERATED READERS

Melville, Herman	<i>Moby Dick</i>	Winston, 1931
Nordhoff, Charles	<i>Mutiny on the Bounty</i>	Little, 1932
Treadgold, Mary	<i>Left Till Called For</i>	Doubleday, 1941
Verne, Jules	<i>Twenty Thousand Leagues Under the Sea</i>	World, 1946
Wyss, Johann	<i>Swiss Family Robinson</i>	Winston, 1929

VII.

SOME PEOPLE WORTH KNOWING

A HIGH WAY AND A LOW

*To every man there openeth
A way, and ways, and a way,
And the high soul climbs the high way,
And the low soul gropes the low;
And between, on the misty flats,
The rest drift to and fro.
But to every man there openeth
A high way and a low,
And every man decideth
The way his soul shall go.*

—John Oxenham

Truth is oftentimes stranger than fiction. No imagined tale can compare in interest and in fascination with the true-life stories of countless individuals. It is little wonder that biography and autobiography are taking places of increasing importance in American literature, crowding fiction from the first place in popularity.

Biography offers an ideal introduction to the field of nonfiction recreational reading. The true-life stories and accomplishments of real people make absorbing reading and satisfy vicariously the urge of the reader to achieve and to succeed. There is something very satisfying in reading about the life of another person, especially if the person is one who is greatly admired. Ideals of conduct form gradually as the reader follows with admiration the action of the individual he reads about. The supreme value of biography lies in the inspiration, the hope, and the courage it brings into the life of the reader.

Nonfiction recreational prose for grades seven and eight should be easy enough for the pupils to read rapidly and without intensive study. The enjoyment of the simpler type of story-biography is the most that can be expected.

Short interesting bits given in the textbooks may be the stepping stone to much free individual reading in the field.

The home- or free-reading list at the end of the unit provides a wide range of stimulating material to suit varied tastes, interests, and abilities. As with all free reading, the pupil should feel perfect freedom to browse, to choose, and to discard.

Illustrative Lessons

1. AN ANGEL OF MERCY—CLARA BARTON

No doubt every pupil in the room is familiar with the work of the Red Cross and with the part it plays in relieving human suffering in war and in peace. Whenever and wherever calamity strikes—whether it be the sweep and violence of a hurricane, the horror of a great fire, or the devastation and cruel suffering of the battlefield—there we find the Red Cross extending its merciful help to the unhappy victims.

The founder of the American Branch of the Red Cross organization was Clara Barton. Her life, devoted to the service of mankind, carries an inspiring message to boys and girls. Her story can well be the one that opens the field of biography to the class.

CLARA BARTON

Preparing the Background for Reading

A free, informal discussion and conversation about the Red Cross and its work will reveal how much the pupils know about the organization and about the people or persons responsible for the movement that now encircles the globe. The teacher can guide the trend of the discussion by asking such typical questions as:

1. What picture does the name "Red Cross" bring to your mind?
2. On what occasions would you expect to find the Red Cross in action?

3. What activities of the Red Cross have you
 - a. seen in recent newsreels?
 - b. read about in recent newspaper accounts, magazines etc.?
 - c. heard about in recent radio programs?
 - d. heard about from personal experiences of friends, relatives, or members of the family?
4. How, where, and when did the Red Cross start?
(In Geneva, Switzerland, in 1864, by delegates of fourteen nations)
5. How did the Red Cross get its symbol of a red cross on a field of white?
(It is the reverse of the Swiss flag, which is a white cross on a red background.)
6. Who founded the American Branch of the Red Cross?
(Clara Barton)
7. What is the Junior Red Cross?
8. When and by whom was it organized?
(By Woodrow Wilson during World War I)
9. What is the purpose of the junior organization?

If the pooled knowledge of the group is meager, an ideal situation exists for small committees to consult some of the children's standard reference works. A fruitful class discussion can awaken interest in Clara Barton and lead to a desire to read about her life and work.

CLARA BARTON—LESSON I

Material: "Clara Barton—'Daughter of Destiny.'" "*Your World in Prose and Verse*, p. 201. Laidlaw, 1942.

Presentation: This dramatization of an interview of ninety-year-old Clara Barton by a young reporter presents a biographical sketch of Miss Barton's long life and provides a glimpse into the interesting career of a famous lady.

The dramatization can be informally and simply staged in any classroom. It makes an ideal situation for a prepared oral-reading lesson. Two characters may be chosen to portray the aged but still vital Miss Barton and the young, alert reporter.

Talking About the Selection:

Not much will be needed in the way of extending interpretation and understanding. The following phrases, however, may need some discussion and explanation to insure complete comprehension:

Heroine of fiction
International instrument of mercy
I am near the sunset
I have friends here—and over there
Daughter of destiny

The selection may stimulate interest in the Franco-Prussian War and may even lead some of the pupils to consult some reference work for answers to the following question:

When did the Franco-Prussian War take place? (1870-1871)
What countries were involved?
(France and Germany)
What other famous nurse gave valuable advice in the war? (Florence Nightingale)

CLARA BARTON—LESSON II

Material: "Our Lady of the Red Cross."
Your World in Prose and Verse, p. 204.
Laidlaw, 1942.

With the dramatized interview "Clara Barton—'Daughter of Destiny'" serving as background, the selection "Our Lady of the Red Cross" needs very slight introduction for reading and enjoyment by the class.

Though the style is mature in thought and in handling, and the vocabulary at times difficult, still the selection itself is sufficiently interesting and absorbing to carry the reader along as he loses himself in the actual tale. It is suggested that classes of high reading level read the story silently in class. For groups of more limited reading attainment, the teacher may well read the more difficult passages aloud, as such pupils often can comprehend by listening far more than they can by reading.

Presentation: You know who "Our Lady of the Red Cross" is. In this account of her life, think how the little girl who was a Christmas gift to her family, became in later life a gift to the whole world.

Questions and Suggestions for Discussion:

Since it is the prime purpose of the literature period to stimulate an interest in books and to make reading a fascinating adventure, it is important that the discussion following the reading be kept free and informal in nature. As there will be misunderstandings to clarify and gaps in understanding to fill in, the discussion and informal talk should aim to allow for an exchange of ideas. The questions should stimulate the pupils to think about the reading rather than to test for information.

1. How did Clara Barton prove to be a gift to the whole world?
2. What do you particularly admire about Clara Barton?
3. What fine qualities of character did Clara Barton show even as a very young child?

4. How did she first show her talent for nursing?
5. Can you name another person who devoted himself or herself to a life of service?
6. Do you know any groups of people who devote their lives to helping others?
7. After reading the selection, perhaps you can see why the quotation from "The Vision of Sir Launfal" makes a fitting introduction.

Who gives himself with his alms feeds three—Himself, his hungering neighbor, and Me.

a. What are alms?

b. Who are the "three" mentioned?

Vocabulary Study:

The following words and expressions will probably need some simple explanation or discussion. It is suggested that the words be treated in their context, rather than in isolation, without any labored drill. (No words or phrases defined in the footnotes are included in this list.)

Page 204: humanity

Page 205: three-syllabled lore
images of quite literal and realistic bigness
quavered
feats

Page 206: persistency of her application
superabundant energy
blighting

Page 207: baffling, morbid strain
dilapidated

Page 208: recuperation
bemoan
scarcely veiled enmity
antagonism
early days of conflict

Page 210: puny ailments

2. ANDREW CARNEGIE

“If I am ever a rich man, I will build free libraries so that poor children can have good books to read.” That was the pledge made to himself by the young Andrew Carnegie, and that was the dream that really came true.

As a boy, Andrew Carnegie worked long hours every day in a mill to help support the family. There was little time for recreation or for play of any kind, but the leisure time the boy did have, he used to gain an education by reading good books.

But good books were expensive, and there was no free public library. Carnegie would have had a very difficult time trying to satisfy his thirst for knowledge were it not for a public-spirited citizen of the town, Colonel Anderson, who opened his private library and lent his books to those who could not afford to buy their own.

Colonel Anderson's library became Carnegie's school, and the Colonel's example inspired the boyish resolution to establish free libraries throughout the land so that all poor children could have access to good books. When Carnegie achieved his great wealth, he spent vast sums in establishing free libraries in all English-speaking countries. He took the keenest joy in keeping faith with the promise he had made to himself to make books available to all who wanted them.

Carnegie is only one of the many foreign-born American citizens who poured their rich gifts and their talents into making our nation the land of opportunity. No story-book hero ever had a more interesting or more romantic history than did the founder of many of our country's free libraries. His life and career prove the value of high ideals and hard work.

Material:

“In the Telegraph Office.”

Adventures in Literature, Book 8, (Ross, Editor),
p. 149. Harcourt, Brace and Company, 1927.

The selection "In the Telegraph Office" is an excellent one for introducing the class to the life and achievements of the man who contributed more to the advancement of culture in his adopted country than did probably any one other individual. Reprinted from his autobiography, the chapter gives an absorbing account of Carnegie's struggles in his boyhood and early manhood. It furnishes the reader with a good many clues that explain the unusual successes of the man.

If a complete set of the text mentioned above is available, it is suggested that the class read the selection silently. Otherwise the teacher may read to the group from either the text itself or from the book, *Andrew Carnegie's Own Story for Boys and Girls*.

Preparing the Class for Reading

A brief questioning of the class may reveal that some member, at one time or other, has lived in a community which boasted a Carnegie Library. An informal discussion and conversation concerning the part that Carnegie played in the establishment of free public libraries in the United States will center interest in the man's life and career.

To the Pupils:

Do you know what we call the true story of a person's life told by himself?

What do we call the true story of a person's life told by another person?

Who told the story of Clara Barton's life? What would you, then, call the story?

Which do you think would be more interesting to read, an autobiography or a biography? Why?

Can you name a book or a story that is an autobiography? A biography?

This story of Carnegie's life was written by himself. Carnegie ranks as one of our great Americans, and his own story of his life holds much interest for most of us.

One evidence of a person's intelligence is the vocabulary he uses when he speaks or writes. Carnegie had a very large vocabulary and in the selection "In the Telegraph Office," he used many words and expressions that are probably new to you. By learning their meaning, you can, like Carnegie, enlarge your vocabulary and increase your knowledge.

It is better not to stop to look up the unfamiliar words and expressions at this first reading. You can probably infer the meaning of many of them.

Talking Over the Selection

The following questions and exercises may be used to direct the informal discussion after the class has read or listened to "In the Telegraph Office."

The purpose of the discussion is to extend interpretation and to help the pupils to a greater appreciation of the life and work of Carnegie.

1. a. What traits of character that lead to success does the young Andrew show?
- b. If you had been in Carnegie's place, what do you think you would have done with your extra dimes? How would you have acted when you got your first raise?
- c. What do you admire about Carnegie?
- d. In what ways was Carnegie's family a great help to him?
- e. Why did he win so many promotions?
- f. Why was he promoted above the other boys?
2. a. List three or four qualities of character that Carnegie possessed; give examples from the book to prove your point.
- b. Locate on a map the important places mentioned in the story.

Part of a class period may be devoted to clearing up vocabulary difficulties of pronunciation and of meaning.

Whenever possible, train for intelligent inference of context clues, challenging the pupils to discover the meaning of new words from their use in the sentence. The glossary, the dictionary, and the knowledge of the members of the group are all important helps in clearing up the vocabulary troubles.

May it be again repeated that this is not a drill type of lesson in which the pupil is asked to define a list of isolated words. Rather, it is a group activity with the teacher and the class working together to clarify understanding, to ensure comprehension, and to enrich vocabulary.

The following list presents some of the more difficult words found in the lesson. No doubt there will be many others that may be added to meet the needs of the class.

adept	subsequent	judiciary	affirmative
penurious	vigor	admonition	halo
expenditures	divine	indolent	tacitly
draft	feat	presumption	phenomenal

Suggested Additional Activities for Pupils

1. Locate worth-while radio programs dealing with real life accounts of famous men and women.
2. Discuss current radio programs in which incidents from the lives of famous men and women are dramatized.
3. Find out what the person for whom your school was named has done that he has been so honored.
4. Write a "fan letter" to one of the celebrities you have read about.
5. Impersonate a famous person in the form of an interview on the radio.
6. Discuss movies which are based on the lives of great persons.
7. Plan a "Who's Who Day" in which pupils impersonate famous characters in a quiz program.

SELECTED READING LIST (On K-51 List)

COLLECTIVE BIOGRAPHY

Baldwin, James	<i>Fifty Famous People</i>	American Book, 1912
Beard, A. E. S.	<i>Our Foreign-born Citizens</i>	Crowell, 1932
Bolton, Sarah K.	<i>Lives of Poor Boys Who Became Famous</i>	Crowell, 1947
Bontemps, Arna W.	<i>We Have Tomorrow</i>	Houghton, 1945
Cather, Katherine D.	<i>Girlhood Stories of Famous Women</i>	Appleton, 1937
	<i>Boyhood Stories of Famous Men</i>	Appleton, 1941
Cavanah, Frances	<i>Boyhood Adventures of Our Presidents</i>	Rand McNally, 1938
Cooper and Palmer	<i>Twenty Modern Americans</i>	Harcourt, 1942
Cottler and Jaffe	<i>Heroes of Science</i>	Little, 1931
	<i>Heroes of Civilization</i>	Little, 1937
Coryell and Coryell	<i>Lives of Danger and Daring</i>	Wilde, 1936
Eberle, Irmengarde	<i>Famous Inventors for Boys and Girls</i>	Barnes, 1941
Ferris and Moore	<i>Girls Who Did</i>	Dutton, 1926
Floherly, John J.	<i>The Courage and the Glory</i>	Lippincott, 1942
Hagedorn, Hermann	<i>The Book of Courage</i>	Winston, 1930
Hamilton, Elizabeth	<i>How They Started</i>	Harcourt, 1937
Murphy, Mabel A.	<i>They Were Little Ones</i>	Caxton, 1942
Parkman, Mary R.	<i>Heroines of Service</i>	Appleton, 1917
Starbuck, Edwin D.	<i>Real Persons</i>	World Book, 1936
Tappan, Eva M.	<i>Heroes of Progress</i>	Houghton, 1928
Taves, Isabella	<i>Successful Women</i>	Dutton, 1943

INDIVIDUAL BIOGRAPHY

(On K-51 List)

Chavanne, Rose	<i>David Farragut, Midshipman</i>	Coward, McCann, 1941
Daugherty, James H.	<i>Daniel Boone</i>	Viking, 1939
Daugherty, Sonia	<i>The Way of an Eagle (Jefferson)</i>	Oxford, 1941
Doorly, Eleanor	<i>Louis Pasteur, Microbe Man</i>	Appleton, 1939
Graham, Frank	<i>Lou Gehrig</i>	Putnam, 1942
Graham and Lipscomb	<i>Dr. George Washington Carver, Scientist</i>	Messner, 1944
Hagedorn, Hermann	<i>The Boys' Life of Theodore Roosevelt</i>	Harper, 1922
Hammond John W.	<i>Magic of Science Boys' Life of Steinmetz</i>	Appleton 1926
Hawthorne, Hildegard	<i>The Poet of Craigie House Life of Longfellow for boys and girls</i>	Appleton, 1936

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| Judson, Clara Ingram | <i>Soldier Doctor—The Story of Wm. Gorgas</i> | Scribner, 1942 |
| Lewiton, Mina | <i>John Philip Sousa, the March King</i> | Didier, 1944 |
| Lovelace, Delos W. | <i>General "Ike" Eisenhower</i> | Crowell, 1944 |
| Meadowcroft, Wm. H. | <i>Boys' Life of Edison</i> | Harper, 1929 |
| Meigs, Cornelia | <i>Invincible Louisa</i>
(Louisa May Alcott) | Little, 1933 |
| Nicolay, Helen | <i>Born to Command</i>
(Eisenhower) | Appleton, 1945 |
| | <i>Boys' Life of Thomas Jefferson</i> | Appleton, 1933 |
| | <i>Boys' Life of Lafayette</i> | Harper, 1920 |
| | <i>Boys' Life of Abraham Lincoln</i> | Appleton, 1933 |
| | <i>Boys' Life of Washington</i> | Appleton, 1931 |
| | <i>China's First Lady</i>
(Madame Chiang Kai-Shek) | Appleton, 1944 |
| | <i>Andrew Jackson, the Fighting President</i> | Appleton, 1929 |
| | <i>MacArthur of Bataan</i> | Century, 1942 |
| Pace, Mildred | <i>Clara Barton</i> | Scribner, 1941 |
| Proudfit, Isabel | <i>River Boy: The Story of Mark Twain</i>
(Samuel L. Clemens) | Messner, 1940 |
| Richards, Laura H. | <i>Florence Nightingale, the Angel of the Crimea</i> | Appleton, 1931 |
| Sandburg, Carl | <i>Abe Lincoln Grows Up</i> | Harcourt, 1928 |
| Seymour, Flora Smith | <i>Boys' Life of Kit Carson</i> | Appleton, 1929 |
| Simonds, Wm. A. | <i>Boy With Edison</i> | Doubleday, 1931 |
| Siple, Paul | <i>A Boy Scout With Byrd</i> | Putnam, 1931 |
| Stevenson, Augusta | <i>Daniel Boone, Boy Hunter</i> | Bobbs, 1943 |
| | <i>George Carver, Boy Scientist</i> | Bobbs, 1944 |
| | <i>Ben Franklin, Printer's Boy</i> | Bobbs, 1941 |
| | <i>Geo. Washington, Boy Leader</i> | Bobbs, 1942 |
| Tarbell, Ida | <i>Boy Scouts' Life of Lincoln</i> | Macmillan, 1921 |
| Van Loon, Hendrik W. | <i>Thomas Jefferson</i>
AUTOBIOGRAPHY | Dodd, 1943 |
| Bok, Edward | <i>A Dutch Boy Fifty Years After</i> | Scribner, 1921 |
| Cody, William F. | <i>The Adventures of Buffalo Bill</i> | Harper, 1926 |
| Keller, Helen | <i>Story of My Life</i> | Houghton, 1928 |
| Pupil Michael | <i>From Immigrant to Inventor</i> | Scribner, 1934 |
| Steffens, Lincoln | <i>Boy on Horseback</i> | Harcourt, 1935 |
| Washington, Booker T. | <i>Up From Slavery</i> | Doubleday, 1901 |

SELECTED READING LIST
(NOT ON K-51)

Andrews, Roy Chapman	<i>Exploring With Andrews</i>	Putnam, 1938
Benz, Francis E.	<i>Pasteur, Knight of the Laboratory</i>	Dodd, 1938
Bolton Sarah K.	<i>Lives of Girls Who Became Famous</i>	Crowell, 1938
Carnegie, Andrew	<i>Andrew Carnegie's Own Story for Boys and Girls</i>	Houghton, 1920
Carnegie, Dale	<i>Little Known Facts About Well Known People</i>	Garden City, 1942
Curie Eve	<i>Madam Curie</i>	Doubleday, 1937
Damrosch, Walter	<i>My Musical Life</i>	Scribner, 1930
Darrow, Floyd L.	<i>Masters of Science and Invention</i>	Harcourt, 1938
Earhart, Amelia	<i>The Fun of It</i>	Harcourt, 1932
Harron Robert	<i>Rockne, Idol of American Football</i>	Burt, 1931
Henie, Sonja	<i>Wings on My Feet</i>	Prentice, 1940
Holland, Rupert Sargent	<i>Historic Girlhoods</i>	Macrae, 1910
Holloway, Elma	<i>Unsung Heroes</i>	Macmillan, 1938
Humphrey, Grace	<i>Women in American History</i>	Bobbs, 1919
Marshall, F. J. C.	<i>Thomas A. Edison</i>	Wheaton, 1936
McSpadden, J. W.	<i>How They Blazed the Way</i>	Dodd, 1939
Meadowcroft Enid	<i>Benjamin Franklin</i>	Crowell, 1941
Parkman, Mary R.	<i>Heroes of Today</i>	Appleton, 1917

VIII.

HOME AND SCHOOL

HOUSE BLESSING

*God bless the corners of this house,
And be the lintel blest;
And bless the hearth and bless the board
And bless each place of rest;
And bless each door that opens wide
To stranger as to kin;
And bless each crystal window pane
That lets the starlight in;
And bless the roof tree overhead
And every sturdy wall,
The peace of man, the peace of God,
The peace of love on all.*

Home, the most beautiful word in all languages, has been described as the place where you grumble the most and are treated the best.

The greatest blessing you can enjoy is a pleasant home! Not "marble floors and gilded walls" but the house where love abides is home. The poet beautifully expresses this in his lyric, "Be it ever so humble, there is no place like home."

You have a "sense of belonging" to your family and realize that you must play your part for the happiness of the group if you would be happy. You learn the necessity of dependability, responsibility, consideration of others, unselfishness, self-sacrifice, loyalty, co-operation and obedience to the rules of the home. You find home a comfort in illness or in trouble, and your greatest joy is to bring your pleasures and triumphs home to share with the members of your family. You are loyal to all the members of your family, and they are proud of you.

School is your second home. There you have lessons to master, which will give you a fuller, happier life. You

make friends and work with them for the good of the school. Above all, you get acquainted with many different boys and girls and learn to understand and respect them although they may differ from you in many ways. Your grand and glorious country is a family of families in which your family and you, as a member of the family, must respect the rights of all others and you must be co-operative, obedient, and loyal to that larger family—the United States—if you would enjoy the happiest life.

In reading the unit on “Home and School” you will enjoy the acquaintance of persons very much like yourself. They may not all have lived in your time or in your country, but they think and feel and act much as you do. They have worked and played together, shared sorrows and joys, and met their problems in much your manner.

HOME

*Wherever smoke wreaths Heavenward curl—
Cave of a hermit, Hovel of churl,
Mansion of merchant, princely dome—
Out of the dreariness,
Into its cheeriness,
Come we in weariness
Home.*

—Stephen Chalmers

Illustrative Lessons

1. SNOW-BOUND

Prose and Poetry Adventures, Singer, 1945, p. 113. Whittier, John Greenleaf. “Snow-Bound.”

One of the outstanding literary selections on the ideal home is Whittier’s “Snow-Bound,” which charmingly portrays his boyhood on a New England farm. Pupils will be delighted with the home which John Greenleaf Whittier has perpetuated in his poem. The teacher should reserve the reading of the poem for the winter months, preferably after a snowstorm, which will provide the atmosphere and an appropriate mood for the appreciation of the poem.

Guideposts to "Snow-Bound"

It is hoped that these guideposts for the teaching of "Snow-bound" will aid the teacher in her presentation of the poem to the class. It affords both the teacher and the pupils an opportunity to view the poem in a perspective that should enhance the spirit and the beauty of the poem.

Since the teacher will require several periods to read the entire poem, it may be advisable to pause at the natural divisions of the story for interpretation, questions, comments, and discussion.

1. The storm in the offing

The darkly circled sun with its cheerless light and the penetrating cold foretold a storm.

2. The evening chores

They brought in the wood, prepared the stalls for the cattle, raked down grass for the cows, and heard the horses whinnying for their corn.

3. The night and the fury of the storm

The blinding storm whirled the snow so that the snow made the clothesline posts look like tall, sheeted ghosts.

4. The wake of the storm

Snow covered everything—only the sky and snow were visible.

5. The path to the barn

Father and the boys cut a path through the snow; sometimes the drifts were so deep that they tunneled through them.

6. The joy of the animals

The animals were glad to see them.

7. The solitude and the isolation

They heard only the shrieking of the wind and the moaning of the tree boughs. The muteness of the frozen brooklet added to their loneliness.

8. The coziness of the hearth
They gathered round the hearth and enjoyed the crackle and warmth of its ruddy glow.
9. The contentment of the family pets
The dog and the cat curled in drowsy contentment before the crackling logs.
10. The enjoyment of cider, apples, and nuts
On the hearth a mug of cider simmered and a row of apples sputtered—near by was a basket of nuts.
11. The story hour—all's well
They enjoyed old stories, worked puzzles, told riddles, and "stammered schoolbook lore."
 - a. Father relives his youth.
Father hunts, camps, dances, and fishes. He tells the old witchcraft tales he heard from the fishermen.
 - b. Mother shares the fears and pleasures of her girlhood.
While Mother spins or knits, she tells of the ravages of the Indian hordes and the story of her early days.
 - c. Sweet Aunt Mercy reminisces.
The maiden aunt reweaves her golden romance with the memories of huskings, apple-bees, sleigh rides, and summer sails.
 - d. The versatile schoolmaster holds forth.
The snow-locked home is lucky to have the schoolmaster as a guest because of his many talents and his love of fun.
12. The night prayer and the summerland of dreams.
Nine o'clock was bedtime. Mother laid aside her work and gave a simple prayer of gratefulness for the bounty of the Lord and the hope that no one would suffer that night. While the storm raged without, they drifted into sweet dreams of summertime.

13. The clearing of the road.

The merry shouts of teamsters who were coming near clearing the highway awakened them.

14. Good neighbors all

As the teamsters approached, each farmer with his team of horses joined to help clear the way.

15. The doctor and his aid

The sleigh bells announced the wise old doctor. He paused to tell, in his autocratic way, the need of the mother's help for a sick neighbor that night.

16. The Whittier library

During their week of isolation they read and reread their Almanac and the few books and pamphlets they possessed.

17. Liberation

At last the floundering carrier brought them the village paper and even the week-old news was welcome.

Presentation

(To the children) In all probability your fondest memories will be of home. As time marches on you will cherish more and more the remembrance of your childhood. You will sing with Samuel Woodworth.

How dear to this heart are the scenes of my childhood when fond recollection presents them to view.

For five or six generations the Whittier family lived on the same farm in New England where the winters were cold and severe with heavy snowfalls. So blinding were the snowstorms and so deep the snowdrifts that most barns were attached to the houses, as are many of our modern garages, because farmers were lost and frozen to death between the farmhouse and the barn.

"Snow-Bound" is John Greenleaf Whittier's recollection of a cold December week when he and his family were

cut off from the world. The great snowstorm with its impassable snowdrifts isolated the farmhouse. While you listen, picture yourself before the fireplace as an invisible guest in the family circle which included Whittier, his father, mother, two sisters, a brother, a bachelor uncle, a maiden aunt, and the school teacher. Bear in mind that this Quaker family did not have a telephone, a phonograph, a radio—comic strips or magazines? Notice how the members of the family shared in the work and in the pleasures of their happy home.

Questions for Discussion

How can you tell that Whittier enjoyed his chores?

What did his father tell about hunting, fishing, and dancing? his mother about Indians? his aunt about the huskings and apple-bees?

Why was the school teacher a welcome guest at this time?

How do you know that the Whittiers were a devout family?

Where does Whittier show the "good neighbor" policy?

Why is the kindly doctor called "an autocrat"?

Compare your home library with the Whittier's.

What made the Whittier home life happy?

What constitutes a happy home?

Activities

1. Have pupils compare being snowbound in Whittier's time with the present in the country? In the city?
2. Ask pupils to select favorite scenes and characters.
3. Have pupils bring in other poems of home that appeal to them.
4. Have pupils memorize any favorite passage.
5. Ask pupils to select books from the list for home reading.

2. TOM BROWN'S FIRST DAY AT RUGBY

Prose and Poetry Journeys, Singer, 1935, p. 92. Hughes, Thomas. "Tom Brown's First Day at Rugby."

"Tom Brown's First Day at Rugby," a chapter from *Tom Brown's School Days*, appeals to most eighth-grade pupils because it describes the first of many happy days spent at Rugby. It is a story of the school days of the author, Thomas Hughes, in the stagecoach era, and was written for his sons and nephews. Rugby is a centuries-old preparatory school about eighty miles northwest of London, England. It was at Rugby, a boys' school, that Rugby football originated. All of the pupils were required to play football unless they were physically unfit. The school and its traditions are still popular in England.

The teacher may arouse interest in the story by giving the class the setting and the background of the story and by discussing the game Rugby. Then she may assign the chapter for silent reading. Many pupils will, in all probability, read the complete story on their own time.

In lieu of the usual activities, the teacher may refer the pupils to an "American school at Lawrenceville, New Jersey," which is similar to Rugby, and about which Owen Johnson has written two interesting stories.

"The Andover Game"

Excursions in Fact and Fancy, Laidlaw, 1942, p. 19. Johnson, Owen. "The Andover Game."

This is a favorite story of life at Lawrenceville and is much like a "movie thriller." The substitute on the Lawrenceville foot ball team and an envious "regular" forgot their personal hatred in fighting together to win the game and glory for their school.

"The Football Game"

Literature and Living, Book One, Scribner, 1925, p. 188. Johnson, Owen. "The Football Game."

This story gives pupils a picture of preparatory school life. It is a description of "house championships," which are contests between teams representing the various dormitories in which the boys live.

3. THE TEACHERS OF GREENBANK SCHOOL

Literature and Living, Book One, Scribner, 1925, p. 140.

Hughes, Edward. "The Teachers of Greenbank School."

"The Teachers of Greenbank School" is a story from the ever popular *The Hoosier School Boy* by Edward Eggleston. It is a splendid study in the contrasting personalities and in the discipline of two Indiana teachers more than a hundred years ago. The incidents which lead to the punishment of the offenders will be enjoyed by the pupils.

The teacher may introduce the story with a short talk on the setting and the background. The chapter should be assigned for silent reading. After the reading there will undoubtedly be an animated class discussion of the best methods of discipline in the schoolroom!

The teacher may capitalize on the interest aroused by assigning a committee to select other incidents from the story *The Hoosier School Boy*. These incidents will furnish excellent material for creative dramatization.

4. A SURPRISE FOR HANK BANTA

Your World in Prose and Poetry, Scribner, 1942, p. 57.

Eggleston, Edward. "A Surprise for Hank Banta."

"A Surprise for Hank Banta" is a story from *The Hoosier Schoolmaster* by Edward Eggleston. This story is an interesting incident in which the pupil prankster falls into his own trap. The pupil, instead of the teacher, gets a ducking in the pond beneath the school room floor, and the laugh is on Hank.

SELECTED READING LIST

HOME

Best-liked Literature, Book Two. Ginn, 1944

"The Family"; "Christmas After Next"; "An American Home."

Conquest, Book One. Heath, 1945

"Father Sews on a Button"

Excursions in Fact and Fancy. Laidlaw, 1942

"Maggie and the Gypsies"; "Hanging a Picture"; "The Hut in the Gorse"; "Evening at the Farm."

Literature and Living, Book One. Scribner, 1925.

"Tom and Maggie."

Prose and Poetry Adventures. Singer, 1945.

"The Revolt of Mother."

Prose and Poetry Journeys. Singer, 1939

"The Leak in the Dike"; "The Silver Skates"; "Meg, Joe, Beth and Amy."

BOOKS FOR INDIVIDUAL READING

Lothrop, Harriet

Rawlings, Marjorie

Rice, Alice Hogan

Five Little Peppers and How

They Grew

The Yearling

Mrs. Wiggs of the Cabbage Patch

Lothrop, 1941

Scribner, 1941

Appleton, 1903

SCHOOL

Conquest, Book One. Heath, 1946

"The Lame Duck."

Excursions in Fact and Fancy. Laidlaw, 1942

"The Substitute Pitcher"

Literature and Living, Book One. Scribner, 1925

"The Moonlight Schools of Kentucky"; "The Football Game"; "The Struggle for an Education."

Prose and Poetry Adventures. Singer, 1939

"The Legend of Sleepy Hollow."

BOOKS FOR INDIVIDUAL READING

Eggleston

The Hoosier School Boy

The Hoosier Schoolmaster

Grosset, 1942

Grosset, 1942

Hughes, Thomas

Tom Brown at Oxford

Tom Brown's School Days

Nelson, 1936

Harper, 1911

POEMS

Every pupil should have the opportunity of enjoying the following poems which the teacher will naturally want to read to the class:

Best-liked Literature, Book Two. Ginn, 1944

"Rain on the Roof."

Conquest, Book One. Heath, 1946

"A Boy's Mother"; "The Barefoot Boy."

Excursions in Fact and Fancy. Laidlaw, 1942

"The Sleeper."

Literature and Life, Book One. Scott, Foresman, 1940

"The House by the Side of the Road."

Literature and Living, Book One. Scribner, 1925

"In School Days"; "The Children's Hour"; "The Schoolmaster"; "I Remember, I Remember"; "My Mother"; "A Home Song"; "The House with Nobody in It."

Your World in Prose and Verse. Laidlaw, 1942

"Out to Old Aunt Mary's."

"The Barefoot Boy," a classic poem of New England farm life, and "In School Days," a simple poem of schoolroom romance, are so beautiful and understandable that every teacher should be sure to read these poems aloud to the class.

IX.

LOYALTY AND PATRIOTISM

THE DREAMERS

*The gypsies passed her little gate—
She stopped her wheel to see,—
A brown-faced pair who walked the road,
Free as the wind is free;
And suddenly her tidy room
A prison seemed to be.*

*Her shining plates against the walls,
Her sunlit, sanded floor,
The brass-bound wedding chest that held
Her linen's snowy store,
The very wheel whose humming died,—
Seemed only chains she bore.*

*She watched the foot-free gypsies pass,
She never knew or guessed
The wistful dream that drew them close—
The longing in each breast
Some day to know a home like hers,
Wherein their hearts might rest.*

—Theodosia Garrison

There devolves upon every teacher an obligation to instill in the hearts of children a deep sense of loyalty and appreciation of America—its founders, its builders, its achievements, its history. The unit "Loyalty and Patriotism" seeks to help the teacher accomplish just this. Through literature, the long mysterious and abstract forefathers of our nation can become personal and vital. Through literature, the past and present of our country can become real and illumined.

Illustrative Lessons

1. WE ARE PROUD

“We Are Proud” is included in this unit to meet an urgent and widespread need of the American pupil of today—a pride in the vastness of our country, the unsurpassed development of its resources, the diversity of its people, and the spiritual and intellectual legacy which has brought us to this high state and which we must pass on, enriched and ennobled, so that countless coming generations too may cry, “We Are Proud.”

WE ARE PROUD

I am filled with courage and determination.

I am filled with Pride

Not the vain pride of possession but the greater pride of doing and accomplishment.

For in these United States there are great doings and great accomplishments and there are mighty reservoirs of courage and determination.

I stand on a high place and I say this is America.

I say this is MY America and I turn my face to the East,
And I see many peoples.

Strangers to one another and yet not strangers, but each a citizen of this commonwealth and each with the deep and unutterable desire to make America a living, human force for the greater good of her citizens, and the never-ending glory of her neighbors.

And to the east I see industry and the halls of science and learning and the higher expression of the arts.

And my heart swells with pride for there in the east is much of doing and accomplishment.

And I am proud, for this same East is part of America, and I, too, am a part of America.

And I turn my face to the south.

I turn my face south to beauty of the magnolia trees and

the scent of honeysuckle and the soft rhythmic lullaby of a Negro woman.

And there are the piney woods and the river boats on the Mississippi and the lusciousness of a Georgia peach and that certain blue of Kentucky blue grass.

I turn my face to New Orleans, and Memphis, and Savannah, and Atlanta, and to the cabin where Lincoln was reared and the estate where Washington was.

I see the oil and rice fields of Louisiana and the vast expanse of Texas, and I feel a rising emotion in my throat. And I am proud, for this same South is a part of America and I, too, am a part of America.

And from my pinnacle I turn my face north.

I turn my face to the north, and there are lakes and forests and green rolling farms and a labyrinth of mines.

And I smell the violets of Wisconsin and the wild prairie rose of North Dakota and the apple blossoms of Michigan.

And to the north I see many peoples

French, Poles, Bohemians, Finns, Swedes, Cornishmen

But I do not see them as French, or Poles, or Bohemians, or Cornishmen.

For while they may once have been all of these, I see them now as my fellow citizens, as my fellows;

I see them as one with this great North.

And I am proud, for this same North is a part of America and I, too, am a part of America.

And finally I turned to the west.

I turn to the west and I see Washington

I see the hunter's green of her forests and the icy blue of her lakes.

And I see the rivers and valleys of Oregon and thousands of cattle and millions of sheep and a grey coyote whipping across the eastern bad lands.

AND in the west I see California.

I see the redwoods of California and I see a coast line washed by the Pacific and I see the grim beauty of

Death Valley burned by the sun and gleaming with the salt of a long-forgotten sea and orange blossoms and bougainvillea and the sky filled with test pilots and the highways filled with the rush of engines, and the beaches and the mountains and the deserts teeming with visitors of every color, creed and ideology.

And I look at the West so full of people and places and things and strangeness and beauty.

And I am proud, for this same West is a part of America, and I, too, am a part of America.

And with deep conviction and great dignity and no hysteria we consider what must be done.

For there is much to do.

Much to be done which needs doing quickly, earnestly, passionately

But without hysteria

Above all without hysteria

If there is any among us who is not of us, talk to him and persuade him.

That is one thing we must do.

Unite and knit more closely all traditions so that though there may be many traditions there will be no factions.

And this is another thing we must do.

We must accept our duties as citizens with better grace than ever before.

We must poll our vote with greater thought and rear our children with diligence so that they will be more intelligent citizens and we must not turn our backs on our neighbor's distress or close our eyes to chicanery among those whom we have clothed with the dignity of public office.

For we must be a united force, with courage, with dignity, with humility but with the wrath of a vengeful heaven for anyone within or without our borders who would tamper for one instant with our fine heritage.

For this is America and you and I are part of America
And we are proud.

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We Are Proud voices the pride of the patriot in his American heritage and expresses his faith in the future glory of his land.

With its pride in the past and its faith in the future, the poem may well serve as a fitting culminating number for the unit "Loyalty and Patriotism." Various techniques and devices for handling the work will suggest themselves to the teacher. Choric speech, posters, a moving pageant, a broadcast or a simple tableau will make the words vivid and alive.

2. GEORGE WASHINGTON

Washington, the brave, the wise, the good.
Supreme in war, in council, and, in peace
Valiant without ambition, discreet without fear, confident
without presumption.
In disaster, calm; in success, moderate; in all, himself.
The hero, the patriot, the Christian.
The father of nations, the friend of mankind,
Who, when he had won all, renounced all, and sought in
the bosom of his family and of nature, retirement, and
in the hope of religion, immortality.

—Inscription at Mount Vernon

Children have known about George Washington since their first year at school when they made paper hatchets and drew cherry trees. They can tell the story of the cherry tree and are acquainted with the phrases, "Father of his Country," and "First in War, First in Peace, and First in the Hearts of His Countrymen." In their history studies they read of the "Crossing of the Delaware," and of the unanimous choice of Washington as first President of the United States. But there is little or no understanding or appreciation of him as a man who loved his family, his home, and his country enough to sacrifice himself when his services were needed in their defense.

Henry Cabot Lodge says:

Behind the popular myths, behind the statuesque figure of the orator and the preacher, behind the general and the President of the historian, there was a strong, vigorous man in whose veins ran warm, red blood, in whose heart were stormy passions and deep sympathy for humanity, in whose brain were far-reaching thoughts, and who was informed [animated] throughout his being with a resistless will.

This section of the unit is aimed at a knowledge of George Washington through glimpses of him in anecdotes, stories, and fictionized biography. Here he can be seen as a boy who had to be punished, as an outstanding athlete, as a young man at his first job, as a man about to be married, as a patriot who leaves his home to serve his country, and as a President who puts his country's welfare before his own.

From the many incidents gathered, we can get a fairly complete picture of Washington's boyhood, which shows he was well prepared for the job he undertook, having acquired the knowledge and skills necessary to fight the Indians, to blaze trails through wildernesses, and to organize and lead men. Glimpses of his later life show his physical strength, his moral courage, and his ability to inspire whole-souled devotion in his followers.

The whole picture is that of a man able and worthy to be the leader of his country in a time of chaos, as well as in a time of tranquillity and prosperity. He stands as an ideal for all who would aspire to the title "Patriot."

Fact Through Fiction

A story can be the teacher's finest technique in driving home a point without seeming to aim at one. A well-told tale creates an interest and holds it while the message it carries is being unconsciously assimilated, and the thought remains with the listener or reader long after the class

lesson. The addition of dialogue, background, environment, and atmosphere to historical data enables persons and events to stand out in a newer, and perhaps truer, light than mere statements of facts can do.

The selections listed in this section are for the most part fiction, written around events and people of the time of George Washington. The historical facts are accurate and have been used as a basis for could-be-true stories. They serve as enjoyable reading matter while painlessly imparting an understanding of the condition of our country during its early years and an appreciation of the struggles of our countrymen to establish and maintain America as the "Sweet Land of Liberty" of which we sing.

Creating Interest in Stories About George Washington (To the Children)

Did you ever hear or read that George Washington was very hot-tempered? Well he was—though he kept his anger under control most of the time, a very difficult thing to do! Did you know he was whipped one time because he organized an army among his friends? He drilled them well for several days and then planned a "pretend" fight. Only his friends forgot to pretend, and fought long and fiercely. When they returned to their homes with torn clothing, numerous bruises, and swollen heads, their mothers immediately called on Mrs. Washington—to George's sorrow. Did you know that he refused to accept pay for his services during the Revolutionary War? He felt that it was a privilege to serve the country he loved.

Many stories have been written about George Washington telling little items about him. Books have been written about people Washington knew and with whom he worked. Interesting stories that-might-have-been also tell of the people of his time and how they felt towards him. All of them are enjoyable reading though some are more interesting than others.

Suggested Procedure

1. Read or tell a few incidents or a story about Washington. Good selection of these may be found in Olcott's

Good Stories for Great Birthdays or Schauffler's *Washington's Birthday*.

2. Assign the silent reading of a story, play, or book from the attached list to individual pupils, suiting the material to the child's level.
3. Give a Washington Program, allowing volunteers to read, tell, or dramatize any interesting sidelight on him.
4. Allow some of the best incidents to be presented before other classes, or at an assembly.

REFERENCES FOR THE TEACHER

Laird, Alma	<i>Complete George Washington Programs</i>	Noble, 1931
Olcott, Frances	<i>Good Stories for Great Birthdays</i>	Houghton, 1922
	<i>Good Stories for Great Holidays</i>	Houghton, 1914
Schauffler, Robert	<i>Washington's Birthday</i>	Dodd, 1937
Van Doren, Carl	<i>Patriotic Anthology</i>	Doubleday, 1941

READING LIST FOR CHILDREN

STORIES

<i>Best-liked Literature, Book II.</i>	Ginn, 1944
"A Messenger for Liberty"	
<i>Boy Scouts Year Book of Patriots and Pioneers</i>	Appleton, 1937
"Out of Defeat"	
"Gallopig Dick"	
<i>Conquest I.</i>	Heath, 1946
"The Boy Washington"	
<i>Young Americans.</i> (Meigs)	Ginn, 1936
"First Frontier"	
"Horses for the King"	
"A Messenger for Liberty"	
<i>Good Stories for Great Birthdays</i> (Frances Olcott)	Houghton, 1922
Many Stories and Anecdotes	
<i>Good Stories for Great Holidays</i>	Houghton, 1914
"Washington the Athlete"	
"Young George and the Colt"	
<i>Washington's Birthday</i> (Robert Schauffler)	Dodd, 1910
"Great George Washington"	
"Headquarters in 1776"	

PLAYS

<i>Driving the Reading Road</i> "A Christmas in Trenton"	Lyons, 1942
<i>Cavalcade of America</i> (Dixon Fox) "George Washington, the Farmer"	Bradley, 1937
<i>Prose and Poetry Journeys</i> "The Boy Patriot"	Singer, 1945
<i>Story Parade</i> (Gold Book). "Yankee Doodle"	Winston, 1941

BOOK LIST FOR GRADES 6-8

Cavanah, Frances	<i>Boyhood Adventures of Our Presidents</i>	Rand, 1938
Desmond, Alice	<i>Martha Washington Our First Lady</i>	Dodd, 1942
Graham, Alberta	<i>Thirty-one Roads to the White House</i>	Nelson, 1944
Hutchins, Frank and Cortelle	<i>Washington and the Lafayettes</i>	Longmans, 1939
Key, Alexander	<i>With Daniel Boone on the Caroliny Trail</i>	Winston, 1941
Meadowcroft, Enid LaMonte	<i>Silver for George Washington</i>	Crowell, 1944
Moses, Belle	<i>Master of Mount Vernon</i>	Appleton, 1910
Robinson, Gertrude	<i>Winged Feet</i>	Dutton, 1912
Trachsel, Myrtle	<i>Linda and Dick of Colonial Williamsburg</i>	Dodd, 1938
True, John	<i>Scouting for Washington</i>	Little, 1900

BOOKS FOR RETARDED READERS

D'Aulaire, Ingri and Edgar	<i>George Washington</i>	Doubleday, 1936
Lowitz, Sadybeth and Anson	<i>General George the Great</i>	Grosset, 1932
Meigs, Cornelia	<i>Wind in the Chimney</i>	Macmillan, 1934
Nolen, Eleanor	<i>The Cherry Tree House</i>	Nelson, 1939
Stevenson, Augusta	<i>George Washington Boy Leader</i>	Bobbs, 1942
Stratton, Clarence	<i>When Washington Danced</i>	Scott, 1938

BOOKS FOR ACCELERATED READERS

Eaton, Jeanette	<i>Leader by Destiny</i>	Harcourt, 1938
Hill, Frederick	<i>On the Trail of Washington</i>	Appleton, 1910
Lisitzky, Genevieve	<i>Thomas Jefferson</i>	Cadmus, 1933

3. ABRAHAM LINCOLN

A NATION'S STRENGTH

*Not gold, but only man can make
A people great and strong;
Men who, for truth and honor's sake,
Stand fast and suffer long.*

*Brave men who work while others sleep,
Who dare while others fly—
They build a nation's pillars deep
And lift them to the sky.*

—Ralph Waldo Emerson

THE PERFECT TRIBUTE

Is it a true story? Did it really happen? These are probably the first questions that pupils ask after hearing *The Perfect Tribute* by Mary Raymond Shipman Andrews. Certainly, the time, the place, the character of Lincoln, the occasion, and the circumstances of the Gettysburg Address are true to fact. The story of the Confederate soldier and his younger brother, even if not true to fact, are surely true to life.

The historical tale can be of great value because it makes far-off times alive for us. It helps us to see conditions in quite a different way from the brief descriptions given in history textbooks. In *The Perfect Tribute*, it all comes alive. We are a part of the vast, surging multitude assembled on the grounds which were, not long before, the battlefield of Gettysburg. We see on the open-air platform, the leaders of the land who have come to salute the memory of those gone down in the storm. For two hours, fascinated, we listen to the great orator, Everett, as he speaks of the great war. We believe, as we listen, that his great speech would be greater if there were no bitterness in it, no reference to a group of Americans as "rebels." We join in the long storm of applause, for we know we have heard an oration which is an event.

Then we see a tall, gaunt figure detach itself from the group on the platform, slouch slowly across the open space,

and stand facing the audience. A loose-hung figure, six feet four inches tall, Lincoln towers above the crowd. We listen to the historic speech, and we know that the few words, ten sentences in length, will take their place in literature.

We remain moved and silent. The reverent hush that follows is a tribute to the man, to the occasion, and to the speech.

The Perfect Tribute gives vividly the atmosphere of the occasion of the delivery of the Gettysburg speech. A sympathetic reading of the story to the class by the teacher, without much in the way of comment or explanation, will furnish the introduction and the background to the study of the speech itself.

The Gettysburg Address

Lincoln's classic speech at Gettysburg and his Second Inaugural Address are both numbered among the masterpieces of English prose. Simple in vocabulary and style, lofty in thought and ideals, and sincere in word and feeling, these two prose gems may well become a part of the literary heritage of every school child in the United States.

A speech is always prepared for a particular purpose and a particular occasion. The historic background of a speech is important if it is to be read or listened to with intelligence. In preparing the class for listening or reading, the teacher should be assured that the pupils know who the speaker was, and when and where and why he spoke.

Speeches are intended to be delivered orally. The spirit of a speech will be most fully appreciated if it is read aloud.

Historic Background

On November 19, 1863, a part of the battlefield of Gettysburg was dedicated as a national cemetery for the soldiers who lost their lives in the famous struggle.

Edward Everett, renowned statesman and orator, was asked to make the principal address at the dedication cere-

monies. President Lincoln was requested to make a few remarks appropriate to the occasion.

Lincoln was a leader of a people as well as of an army. He spoke in sympathy for all who fought and died at Gettysburg whether they wore the Blue or the Gray. But he seized upon the occasion to serve a larger purpose—to reaffirm his faith in democracy. In the Gettysburg Address, Lincoln brought the great lesson of the battlefield and of democracy home to American hearts. In a few well-chosen words, he spoke his message completely, yet simply. The last sentence of the speech has been accepted as one of the finest utterances of the spirit of democracy.

The Speech Itself

The speech itself is noted for its brevity and simplicity. In ten sentences, Lincoln sets forth four basic ideas: (1) the founding fathers established a free government; (2) the war was testing the durability of such a government; (3) the great assemblage had met to honor those who had died that such a government might endure; (4) the nation could resolve that popular government must be preserved in the world.

The opening sentence, which constitutes a paragraph in itself, states the first of the basic ideas. It deals with "Yesterday" in the nation's history. The next four sentences enunciate the second and third basic ideas. They can be called, "Today." In the remaining five sentences, which comprise a third paragraph, Lincoln addressed himself to "Tomorrow."

The language of the address is significant. It reflects the influence of the Bible on Lincoln's vocabulary and style. "Fourscore and seven years ago," although a poetic way of giving a date, is an echo of the biblical phrase "three-score years and ten." The solemn words "hallow," "dedicate," and "consecrate" are fraught with the beauty and dignity of the Scriptures. Because of the rhythm of the

sentences and the balanced repetition of words and phrases, it has often been said of the Gettysburg Address that it lacks nothing of poetry but the outer form. It lends itself very well to choric speech.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Second Inaugural Address

Lincoln delivered the Second Inaugural Address on March 4, 1866, on the occasion of his inauguration for his second term as President of the United States. The country was still torn by civil strife, but the end of the struggle, with victory for the North, was almost in sight. Throughout the brief address, Lincoln breathes the spirit of peace, friendship, charity, and deep religious faith. There is not a single word of bitterness, not a single word about victory over his enemies.

Less than six weeks after the delivery of the speech, Lincoln was assassinated. Upon hearing the news, General Lee, leader of the Confederate Army, observed that the South had lost its best friend.

The last paragraph of the address is often quoted. It is worth committing to memory. This selection is a simple statement of Lincoln's formula for peace. It shows us much about Lincoln's character, and it was chosen, of all his utterances, for inscription on one of the walls of the Lincoln Memorial in Washington.

*With malice toward none; with charity for all;
with firmness in the right, as God gives us to
see the right; let us strive to finish the work
we are in; to bind up the nation's wounds; to
care for him who shall have borne the battle,
and for his widow and orphan—to do all
which may achieve and cherish a just and
lasting peace among ourselves, and with all
nations.*

O CAPTAIN! MY CAPTAIN!

*O Captain! my Captain! our fearful trip is done,
The ship has weathered every rock, the prize we sought is
won,*

*The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and
daring;*

But O heart! heart! heart!

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

*O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills.
For you bouquets and ribboned wreaths—for you the shores
a-crowding,*

*For you they call, the swaying mass, their eager faces
turning;*

Here, Captain! dear father!

This arm beneath your head!

It is some dream that on the deck

You've fallen cold and dead.

*My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and
done,*

*From fearful trip the victor ship comes in with object
won;*

Exult, O shores! and ring, O bells!

But I with the mournful tread

Walk the deck my Captain lies,

Fallen cold and dead.

—Walt Whitman

Thinking About the Poem

"O Captain! My Captain!" expresses grief over the death of Lincoln. It refers to the Union as a ship and to Lincoln as the captain of the ship. The comparison is carried throughout the poem. The storm, the port, and the prize in the first stanza refer respectively to the Civil War, the peace, and the victory for the Union's cause.

In the second stanza, the poet expresses his deep personal sorrow over Lincoln's death. We get the contrast between the joy of the people over the ending of the long struggle and the grief of Whitman over the loss of Lincoln.

In the third stanza, the poet again voices both great joy and great sorrow.

For what is he joyful? for what, sorrowful?

What words express great joy?

What is the fearful trip? the victor ship? the object won?

NANCY HANKS

*If Nancy Hanks
Came back as a ghost,
Seeking news
Of what she loved most,
She'd ask first
"Where's my son?
What's happened to Abe?
What's he done?"*

*"Poor little Abe,
Left all alone
Except for Tom,
Who's a rolling stone;
He was only nine
The year I died.
I remember still
How hard he cried.*

*"Scraping along
In a little shack,
With hardly a shirt
To cover his back,
And a prairie wind
To blow him down,
Or pinching times
If he went to town.*

*"You wouldn't know
About my son?
Did he grow tall?
Did he have fun?
Did he learn to read?
Did he get to town?
Do you know his name?
Did he get on?"*

—Rosemary Benet

Talking About the Poem

1. Who was Nancy Hanks?
2. Who was "Tom" mentioned in the second stanza?
3. Which stanza pictures the poverty of the Lincoln family? What are some of the things that show how poor the Lincolns were?
4. How would you answer the questions Nancy Hanks asks in the last stanza?
5. What else could you tell Nancy Hanks about her famous son?

REFERENCES FOR THE TEACHER

Bacheller, Irving	<i>A Man for the Ages</i>	Grosset
Carnegie Library	<i>Our Holidays in Poetry</i>	H. W. Wilson, 1935
School Association		(K-51 List)
Olcott, Frances	<i>Good Stories for Great Birthdays</i>	Houghton, 1922
Jenkins		(K-51 List)
Olcott, Frances	<i>Good Stories for Great Holidays</i>	Houghton, 1914
Jenkins		(K-51 List)
Schauffler, Robert	<i>Lincoln's Birthday</i>	Dodd, Mead, 1939
Haven	Our American Holiday Series	

READING LIST FOR CHILDREN

BOOKS

Andrews, Mary	<i>The Perfect Tribute</i>	Scribner, 1906
Raymond Shipman		
Daugherty, James	<i>Abraham Lincoln</i>	Viking, 1943
Henry		(K-51 List)
Meadowcroft, Enid	<i>Abraham Lincoln</i>	Crowell, 1942
LaMonte		(K-51 List)
Nicolay, Helen	<i>Boys' Life of Abraham Lincoln</i>	Appleton, 1933
		(K-51 List)
Sandburg, Carl	<i>Abe Lincoln Grows Up</i>	Harcourt Brace, 1928 (K-51 List)
Stevenson, Augusta	<i>Abe Lincoln, Frontier Boy</i>	Bobbs, Merrill, 1932 (K-51 List)
Stoddard, Wm.	<i>The Boy Lincoln</i>	Appleton, 1905
Osborne		
Tarbell, Ida Minerva	<i>Boy Scouts' Life of Lincoln</i>	MacMillan, 1921
		(K-51 List)

SELECTIONS IN TEXTBOOKS

- Adventure in Literature, Book 7.* Harcourt, 1927, p. 236
Sandburg, Carl. "A Pioneer Boyhood in Indiana."
- Conquest, Book I.* Heath, 1946. p. 48.
Bayne, Julia Taft. "Tad Lincoln's Father."
- Elson Junior Literature, Book One.* Scott, Foresman, 1936.
p. 474. Sandburg, Carl. "Abraham Lincoln."
p. 338. Stoddard, Richard Henry. "Abraham Lincoln." (Poem)
- Literature and Living, Book One.* (Lyman and Hill) Scribner, 1925.
p. 179. Lincoln, Abraham. "Autobiography."
p. 173. Nicolay, Helen. "The Boyhood of Abraham Lincoln."
- Literature A Series of Anthologies, Book I.* Macmillan, 1943.
p. 283. Sandburg, Carl. "Abe Lincoln Grows Up."
- Literature A Series of Anthologies, Book II.* Macmillan, 1942.
p. 124. Lane, Franklin Kane. "Lincoln's Eyes."
p. 154. Turner, Nancy Byrd. "Lincoln." (Poem)
- Literature in the Junior High School, Book 2.* Houghton, 1926.
p. 178. Singmaster, Elsie. "Gettysburg."
- Your World in Prose and Verse.* Laidlaw, 1942. p. 159.
Eggleston, Edward. "How Abe Lincoln Paid for His Stockings."

4. THE MAN WITHOUT A COUNTRY.

"Youngster, let that show you what it is to be without a family, without a home, and without a country . . . Stick by your family, boy; forget yourself, while you do everything for them. And for your country, boy, and for that flag, never dream a dream but of serving her as she bids you, though the service carry you through a thousand hells. No matter what happens to you, no matter who flatters you or who abuses you, never look at another flag, never let a night pass but you pray God to bless that flag. Remember, boy, that behind all these men you have to do with, behind officers, and government, and people even, there is the Country Herself, your Country, and that you belong to Her as you belong to your own mother. Stand by Her, boy, as you would stand by your mother!"

This is only one of the stirring appeals to patriotism which indelibly impresses itself on the minds and the hearts of those who read "The Man Without a Country."

There are many ways of presenting this "parable of patriotism"—by use of slides, phonograph records, and class reading. One of these methods successfully adopted is that of contrasting Nathan Hale and Philip Nolan. The martyr hero unflinchingly met his fate with the immortal utterance, "I only regret that I have but one life to lose for my country!" The disgraced exile who once denounced his country by rashly exclaiming, "Damn the United States! I wish I may never hear of the United States again!" lived a life of remorse and of atonement which came to a fitting end as he wrote his own epitaph:

In Memory of

PHILIP NOLAN

Lieutenant in the Army of the United States

He loved his country as no other man has loved her;
but no man deserved less at her hands.

Too frequently pupils wrongly infer that Nolan was a traitor. He was a brilliant, mythical lieutenant in the United States Army at the beginning of the nineteenth century. The dynamic Aaron Burr won his sympathy and devotion. But that misplaced devotion led to Nolan's fatal error, an error which doomed him to a life of exile. However, later he redeemed himself as a patriot and, as such, he died.

It is suggested that the teacher tell the story until the episode of the court-martial, because the beginning of the story is confusing to many young people. At that point the story may be read aloud by the teacher or it may be assigned for silent reading. The following outline for procedure is submitted as an illustration of one of the many methods of presentation:

I. Objectives

- A. To deepen the pupil's appreciation for home and country
- B. To develop an understanding that loyalty to family, home, friends, school, and country is necessary to true happiness
- C. To develop an understanding that loyalty demands service; that when a citizen accepts blessings from his country, he owes duties to it

II. Materials

- A. Complete text of "The Man Without a Country" by Edward Everett Hale
- B. Selection from "The Lay of the Last Minstrel" by Sir Walter Scott—Beginning, "Breathes there a man . . ."

III. Presentation

A. Background

- 1. Committee report on the life of the author, Edward Everett Hale
- 2. Committee report on the life of the great patriot, Nathan Hale.
- 3. Committee report on the life of Aaron Burr

B. "The Man Without a Country"

- 1. Introduction (told by the teacher)
- 2. Influence of Aaron Burr (told by the teacher)
- 3. The court-martial (begin oral or silent reading)
 - a. Of what was Nolan guilty?
 - b. Why was Colonel Morgan deeply affected by Nolan's rash exclamation?
 - c. What do you think of Nolan's penalty?

4. Sailing the seven seas
 - a. What was Nolan permitted to read?
 - b. How did he happen to read the passage, "Breathes there a man ..."?
 - c. How did the poem affect Nolan? Why?
5. The man-of-war ball
 - a. How did Mrs. Graff happen to meet Nolan?
 - b. How did she answer his question?
 - c. What effect did it have on him?
6. Evidences of Nolan's patriotism
 - a. Under what circumstances did Nolan man the gun?
 - b. What did this incident reveal about Nolan?
 - c. What was the outcome of this incident?
7. Nolan as an interpreter
 - a. Why did this role prove a hard one for Nolan?
 - b. What advice did he give to the young midshipman?
8. Nolan's inquiry about Texas
 - a. What effect did Nolan's inquiry have on the officers?
 - b. Why had Nolan not heard about Texas before?
9. Nolan's shrine and his death
 - a. What decorations in Nolan's room showed his love for his country?
 - b. Why did Danforth answer Nolan's request for information about the country he had disowned?
 - c. How did Nolan receive that information?
 - d. What was the passage in the Bible that Nolan had loved?
 - e. Why should the Flag and the Bible be revered by every American?

The questions in this section are submitted for *discussion only!*

IV. Activities

- A. Have favorite passages read by good readers.
- B. Show slides from the Chicago Public Library and have pupils explain the episodes that are depicted.
- C. Play phonograph records from the Chicago Board of Education dramatizing "The Man Without a Country."
- D. Hold an informal discussion of loyalty, heroism, and patriotism, giving pupils an opportunity to formulate and express their ideas. Such discussion may center around questions like the following:
 1. What is a patriot?
 2. What does our country do for us?
 3. What are the duties of a citizen?
 4. How can a boy or a girl serve his Country? School? Home?
 5. If you were living alone in a foreign country, what would you like to have in your room?
- E. Arrange a quiz session. Have several pupils or a team elected by the class to answer questions proposed. On the failure of a pupil to answer a question correctly, he must yield his place to the one who asked the question.
- F. Have pupils memorize the section, "Breathes there a man..."
- G. Read the poem "Nathan Hale" by Francis Miles Finch.
- H. Suggest the reading of stories of loyalty, heroism, and patriotism.

V. Suggested Readings

Essays

- Wilson, Woodrow, "Americanism"
 Lane, Franklin, "The Living Flame"
 Roosevelt, Theodore, "Practical Citizenship" (a
 letter addressed to the head of the Boy Scouts)
 Beecher, Henry Ward, "The American Flag"

Poems

- Scott, Sir Walter, *Marmion*—"Marmion and
 Douglas"
 Burns, Robert, "My Heart's in the Highlands"
 Browning, Robert, "Home Thoughts From
 Abroad"
 Drake, Joseph Rodman, "The American Flag"

Fictionized Biography

- Darrow, Jane, *Nathan Hale, A Story of Loyalties*.
 Appleton, 1940 (Gr. 7-8)
 Mann, Martha, *Nathan Hale, Patriot*. Dodd, Mead
 and Company, 1945 (Gr. 7-8)

5. HEROES OF TODAY

All of our patriots do not belong to the past. Each period in the history of our country has brought to the fore courageous and patriotic men and women of whom we may well be proud. A few of the outstanding heroes of World War II are listed below. Worth-while material about them may be found in newspaper files, back numbers of magazines, and in recently published books.

- Colin Kelly
 Eddie Rickenbacker
 Richard I. Bong
 Billy de Rosa
 The Five Sullivan Brothers
 Roger Young
 The Four Chaplains of the S. S. "Dorchester"
 "Butch" O'Hare

The poem "Victory at Midway" recalls the story of the torpedo squadron led by Lt. Comdr. John Charles Waldron, which took off from the carrier Hornet on June 4, 1942, when the Japanese invasion fleet of sixty-seven warships was bearing down on Midway.

Waldron and his men were flying fifteen obsolete torpedo planes, and they had no fighter protection, but they attacked the Japanese armada through a protective screen of one hundred enemy fighter planes. Squadron Eight scored several hits on Japanese carriers, and the attack drew the Japanese fighter planes near the surface, leaving the warships wide open for a later attack by American bombers.

The only member of Squadron Eight who survived the battle, Ensign George H. Gay, Jr., spent hours on a rubber life raft before he was picked up by a navy scout plane.

VICTORY AT MIDWAY

*One man left to tell the story
Of Torpedo Squadron Eight
Splendid story of the glory
Of a rendezvous with fate.*

*Fifteen planes with thirty heroes
(Twenty-nine were doomed to die)
Plunging through a cloud of zeros
Down the danger-ridden sky.*

*Twenty-nine with proud devotion
Ere the fatal fight was done!
Vanished in the hungry ocean—
But the victory was won.*

*One man left to tell the story
Of a rendezvous with fate
Tell the story of the glory
Of Torpedo Squadron Eight.*

—Delos Avery

6. PATRIOTS OF PEACE

Many young people are under the impression that patriotism is measured only by brave deeds on the field of battle. It is true that sacrifices are made and courage is needed when soldiers leave their families and jobs and pledge their lives to defend their homes and country against the enemy. When dangers threaten, patriots spring to the rescue.

But love of home and country is not limited to periods of war and danger. Love of homeland is just as strong when peace and security reign. Countless men and women have, by their qualities of courage and self-sacrifice, added to the glory of our land. Their achievements have made life and living happier and more worth while.

These men and women are found in every walk of life. George Washington Carver and Henry Ford, both of whom began life as humble workers, were eminently useful citizens whose watchword was *Service*. William Crawford Gorgas, the conqueror of yellow fever, and George Washington Goethals, engineer of the Panama Canal, contributed their talents and made great personal sacrifices to serve mankind. These four men made the world better because they were in it, and they can truly be called *Patriots of Peace*.

SELECTED READING LIST

Cottler and Jaffe	<i>Heroes of Civilization</i>	Little, 1937
	<i>Heroes of Science</i>	Little, 1931
Judson, Clara Ingram	<i>Soldier Doctor—The Story of William Gorgas</i>	Scribner, 1942
Law, Frederick H.	<i>Modern Great Americans</i>	Appleton, 1926

X.

WINGS OVER THE WORLD

*For I dipt into the future, far as human eye could see,
Saw a Vision of the World, and all the wonders that would
be;
Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly
bales;
Heard the heavens fill with shouting, and there rain'd a
ghastly dew
From the nations' airy navies grappling in the central blue.*
—Tennyson

Zooooooooooooom—the first stop of the twentieth-century streamlined Pegasus is Paris, and over plains, mountains, valleys, and seas, through clouds and sunshine and moonlight, he streaks triumphantly across the heavens. Adventure and drama accompany him and his air-borne travelers and fascinate the earth-bound pupils born in this air-minded age. Amelia Earhart, Chicago's beloved aviatrix, expressed this fascination when she wrote "the lure of flying is the lure of beauty."

Man has ever envied the birds in their flight. The earliest myths, songs, stories, poems, and records reveal the age-old aspiration of man to fly. "Phaeton," "The Magic Carpet," "The Magic Horse," "The Flying Stool," "The Flying Trunk," and many other tales of fancy, show that the desire to navigate the air has always been inherent in man. Mythological attempts of men to fly, as did their gods, are mirrored in the story of Daedalus who made wings of wax and feathers for himself and his son, Icarus, so that they might fly. Unfortunately, Icarus failed to heed his father's warning and soared so high that his wings melted and he plunged to his death in the sea. Another Greek myth relates the story of a wooden bird which was invented about 400 B. C. and made a successful flight. More than four hundred fifty years ago Leonardo da Vinci, immortal

author and artist who lived at the time of Columbus, studied the flight of birds and designed a flying machine basically like those of today, although he was unable to conceive any motive power with which to propel it through the air. A hundred years ago Tennyson, in "Locksley Hall," predicted the modern airplane. It has remained for the twentieth century, however, to harness man's dream to science and to achieve his ambition of riding the air.

Books, too, have wings. On their pages pupils may fly whither they will and revel in their flights of imagination as they speed through the skies and over the world in pursuit of adventure. The mechanics of the airplane and its various phases, the sensation of flight, the bird's-eye view of the earth, the strange places visited, the quaint customs and costumes of world neighbors, and the heroism of the pilot subordinating the unruly elements intrigue the pupils. The emphasis in the reading and in the discussion should be not only on word study and common aviation terms, but also on the appreciation of picturesque words, colorful phrases, figurative language, and other intrinsic literary qualities which will enhance pupil reading.

The following excerpts are illustrative of the literary values abundant in aviation literature:

Perhaps the greatest joy of flying is the magnificence of the view. If visibility is good, the passenger seems to see the whole world. Colors stand out and the shades of the earth, unseen from below, form an endless magic carpet. If anyone really wishes to see the seasons' changes, he should fly. Autumn turns its flaming leaves upward and spring hints its coming first for birds and aviators.

—Amelia Earhart, *The Fun of It*.¹

Our Atlantic crossing was literally a voyage in the clouds. Incidentally the saying about their silver linings is pure fiction. The internals of most clouds

¹ From *THE FUN OF IT*, by Amelia Earhart. By permission of Harcourt, Brace and Company, Inc.

are anything but silvery—they are clammy grey wetness as dismally forbidding as any one can imagine. However, some air travelers know that above them there is a different world from any encountered elsewhere. If really on top of a solid cloud layer, the sun shines brightly over a fluffy sea with a brilliance more blinding than that of snow fields. Or as it sinks, the clouds may be colored as beautifully from a bird's-eye view, as when we see them at sunset from the earth. Of course, from an altitude of several thousand feet, the sun can be seen longer before it drops below the horizon. And as evening falls, it is really brighter "upstairs" than on the ground.

—Amelia Earhart, *The Fun of It*.¹

It is strange how the smallest touch of human life in the wilderness will light a landscape. Flying over the wastes of Arizona or New Mexico, I have noticed, even a deserted shack, a pile of stones hand-placed, or a patch of land once cultivated by man, shines out of the wilderness like a distant field in a ray of sunshine. It is lit with a strange brightness which is not explained by differences of color and light, but seems more to be a kind of warmth left there by the touch of humanity, a glowing ember of Promethean fire.

—Anne Lindbergh, *Listen! The Wind*.²

Too crowded! I thought of our flight from Ottawa to Moose Factory: battalions of pine trees marching north in straight lines, steadily advancing as far as one could see, and not a town or a house or a puff of smoke to stop their even pace.

—Anne Lindbergh, *North to the Orient*.³

¹ From THE FUN OF IT, by Amelia Earhart. By permission of Harcourt, Brace and Company, Inc.

² From LISTEN! THE WIND, by Anne Morrow Lindbergh. By permission of Harcourt, Brace and Company, Inc.

³ From NORTH TO THE ORIENT, by Anne Morrow Lindbergh. By permission of Harcourt, Brace and Company, Inc.

The teacher who embarks on this unit in the spirit of twentieth-century adventure will find her pupils pleasant companions—alive, eager, interested, and congenial. They will long to make adventuresome *solo* flights in the realm of aviation literature which abounds in literary description through story and poetry, drama and biography. The world travelers of the classroom will return to their homes with a fuller understanding of their world neighbors, a self-taught lesson in human relations, and a taste of worthwhile literature.

Illustrative Lessons

1. HIGH FLIGHT

John Gillespie Magee, Jr.

*Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the tumbling mirth
Of sun-split clouds—and done a hundred things
You have not dreamed of—wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle, flew;
And, while with silent, lifting mind, I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.*

(John Gillespie Magee, Jr., nineteen-year-old American boy serving with the Canadian Air Force, World War II, wrote the above classic just before he was killed in action, December, 1941.)

2. THE STORY OF MAN'S WINGS

The three lessons presented here touch the fantasy, the attempts, and the achievement of flight. The teacher should feel free to develop each phase according to time allotment and class interest. Her own enthusiasm will be the "take-off" point, and the children's eagerness to "fly" will determine the number of flights and "happy landings."

a. FLIGHTS OF FANCY

(To the children)

Wouldn't it be grand if some day before long, when your mother said, "Bill, will you go to the store for me?" you could shout "Sure, Mother!" and fasten on your new pair of red or blue wings and fly down the street to the store? You wouldn't even mind going back if she forgot something, would you? Just think, you could fly to school, fold your wings, and put them in the locker till time to fly home. Shopping downtown would be very easy. You wouldn't have to wait for a bus and you would never have to stand all the way home. Think of the many interesting and exciting trips you could make and still get home in time for dinner!

While we are waiting for someone to invent wings for us, let us see how man has learned to travel through the air. We shall begin with the earliest story of wings worn by man. The story comes to us from the time when tales were told, not written. Storytelling was one of the main sources of entertainment, and the men who could make up and relate fascinating tales were royally received everywhere. Since man has always wished and yearned to fly, many of these early stories were woven around travel through the air.

I shall read one or two of these legends. As you listen, keep in mind this question:

What has this story to do with the silvery planes we now see flying through the skies?

Source Material

Cohen, Rose N., *Flying High*, Macmillan, 1942.

“Daedalus and Icarus”

“Pegasus and Bellerophon”

Barry, Mary E., *Wonder Flights of Long Ago*,
Appleton, 1930.

Contains many “flying” legends.

Follow-up

1. Volunteers may tell any other legends of flight.
2. Pupils may tell of their own dreams in which they flew with ease, or of their attempts at flying “off the roof of the barn.”
3. The following questions may aid in discussion:
 - a. If you had wings, what would be your first flight?
 - b. Pegasus flew a thousand miles a day. Do our airplanes do as well?
 - c. What connection is there between the stories we have just read and modern aviation?

b. THE WILL TO FLY

The many legends of flying indicate man's constant dream and desire for wings. A few men tried to make this dream come true. They studied the wings of various birds and experimented with different devices in the hope of finding the secret. Most of them failed, but each failure taught something to the next man to try. They learned that dreams become real only after trial and error, after struggle and disappointment, after failure and discouragement, when despite these, there is the persistence and the will to win.

One of the biggest burdens to bear was ridicule. No one likes to be laughed at, yet the men who wanted wings were always ridiculed for trying something that everybody *knew* couldn't be done!

The poem "Darius Green and His Flying Machine" shows how the world felt about anyone who thought he could fly.

Procedure

1. The teacher may read the poem with the thought of enjoyment of the story, yet with a feeling of sympathy for all those who tried and failed.
2. Pupils may give prepared oral readings of the various attempts of man to fly.

Source Material

Cohen, Rose, *Flying High*. Macmillan, 1942.

"Darius Green and His Flying Machine"

"Man's First Attempts to Fly"

c. MAN FLIES

After many, many attempts and failures, at last in 1903, here in our own United States, at Kitty Hawk, North Carolina, a man named Orville Wright made the first flight in a heavier-than-air machine. The flight lasted just twelve seconds; but it proved that it could be done. A later flight on the same day lasted fifty-nine seconds.

This was the beginning of real flying. From then on improvements were made. Planes became swifter and safer. But each new step cost many hours of study and labor, and the sacrifice of many lives. As we sail off to New York or California in a great silver ship, we can be grateful that so many men believed in their dream—even when overwhelmed with the failures of those who tried before.

Our story today is about a very important flight made by a man who worked long and hard to improve air travel in order that he might explore the farthest points of the world. His name is Richard E. Byrd.

Source Material

Excursion in Fact and Fancy. Laidlaw, 1942.

"Byrd Swoops Over the North Pole"

Procedure

1. Display a large map of the Arctic region with the North Pole and Spitzbergen (point of take-off) well marked.
2. Point out the purpose of the trip and the precautions taken.
3. Note the time of year and the specific needs on this voyage.
4. Assign above selection allowing ample time for silent reading and use of footnotes.
5. Stimulate free comment and discussion. The following questions may be helpful:
 - a. What made this trip important?
 - b. What made this trip successful?
 - c. How would you describe Richard Byrd?

Follow-up

Reading from Byrd's *Skyward* by teacher or pupils.

This unit is definitely *not* a guide to *technical* aviation literature. Its purpose is to stimulate an interest in *literary* reading. It is true, however, that the teacher can best lead the pupils to an appreciation of the literary contributions through their interest in some phase of aviation. In many instances readings in aviation appeal to pupils who are not ordinarily interested in reading. Therefore, it should be profitable to draw out this interest at the outset by a brief pupil-discussion of the importance of aviation in our present social and economic life. Furthermore, Chicago because of its strategic position is the *aerial hub* of our country and consequently has an added interest for Chicago pupils.

Chicago has three public airports: Chicago Municipal, Douglas, and Northerly Island; two military airports, Glenview and Libertyville, which are also used by the public; and about thirty private airports. Several thousand Chicago persons are employed in associated phases of air

transportation—pilots, stewardesses, mechanics, ground crew, radio and beam operators, et al. More than two and a half million passengers, more than twenty-five million pounds of mail and considerably in excess of thirty million pounds of express came or left Chicago by plane last year!

Activities

For the teacher:

Describe her airplane trip.

Read aloud short stories, poems, and selections on aviation.

Make arrangements with one of the local air lines for a conducted tour for pupils.

Organize a "Young Birdmen of America" club.

For the pupil:

Tell the class of his experience in an airplane.

Describe an airport and its activities.

Describe Chicago from an airplane.

Give a talk on the part that weather plays in aviation.

Give a talk on the part that radio plays in aviation.

Describe a dramatic or a sensational leap with a parachute.

Imagine a boy of a hundred years ago visiting an airport and give his reactions.

Prepare readings, dramatizations, and reports on important milestones in the development of aviation, i. e., the first flight, etc.

Prepare a floor talk on vocational opportunities in aviation.

Dramatize a trip in an airliner.

Dramatize events in the lives of people in aviation.

Report on types and models of airplanes.

Plan a travelog trip.

Write a play about Wright brothers, Charles Lindbergh, Colin Kelly, Amelia Earhart, et al.

Plan a radio program on aviation.

Have a radio quiz program.

Discuss future air service (to stimulate imagination).

Out-of-school Activities

Mount pictures of planes in a scrapbook.

Collect air-mail stamps of various countries.

Collect and display posters, magazines, and newspaper articles on aviation.

Make a picture story of man's attempt to fly (chart, book, or frieze for bulletin board or wall hanging).

Make airplane models, and lay them out on a sand-table airport.

Have a model airplane exhibit.

SELECTED READING LIST

This unit presupposes an extensive use of the library necessitated by the wide and varied interests of the pupils. It is advisable for the teacher to consult the librarian at least a week in advance so that the books will be available at the proper time.

GRADES 6-8

Allen, C. B. & Lyman, L. D.	<i>Wonder Book of the Air</i>	Winston, 1942
Barry, Mary Elizabeth	<i>Wonder Flights of Long Ago</i>	Appleton, 1930
Boy Scouts Year Book	<i>Stories of Boy Scouts Courageous</i>	Appleton, 1944
Brier, Howard, M.	<i>Sky Cruiser</i>	Random, 1939
	<i>Sky Freighter</i>	Random, 1942
Bugbee, Emma	<i>Peggy Covers the Clipper</i>	Dodd, Mead, 1941
Byrd, Richard E.	<i>Skyward</i>	Putnam, 1928
Carroll, Ruth	<i>Flight of the Silver Bird</i>	Messner, 1939
Cohen, Rose N.	<i>Flying High</i>	Macmillan, 1942
	<i>Men Who Gave Us Wings</i>	Macmillan, 1942
Earhart, Amelia	<i>Fun of It</i>	Harcourt, 1932
	<i>Last Flight</i>	Harcourt, 1937
Fraser, Chelsa	<i>Heroes of the Air</i>	Crowell, 1942
Hall, Charles G.	<i>Skyways</i>	Macmillan, 1938
Hawks, Cap't Frank	<i>Once to Every Pilot</i>	Stackpole, 1936
Lansing, Elizabeth	<i>Sky Service</i>	Crowell, 1939
Lindbergh, Charles	<i>We</i>	Grosset, 1927
Lindbergh, Anne	<i>Listen! The Wind</i>	Harcourt, 1938
	<i>North to the Orient</i>	Harcourt, 1935
O'Malley, Patricia	<i>Wider Wings</i>	Greystone, 1942
	<i>Wings for Carol</i>	Greystone, 1941
Peckham, Betty	<i>Sky Hostess</i>	Nelson, 1941
Saint Exupery, Antoine de	<i>Airman's Odyssey</i>	Reynal, 1942

STORY PARADE COLLECTIONS

Silver Book,	"Storm Flight"	Winston, 1940
Gold Book,	"Biggest Airport in the World"	Winston, 1941
Theiss, Lewis E.	<i>Flying with the C. A. A.</i>	Wilde, 1941
Tunis, John R.	<i>Million-Miler</i>	Messner, 1942

FOR ACCELERATED READERS

Byrd, Richard E.	<i>Little America</i>	Putnam
Cross, E. A.	<i>Wings for You</i>	Macmillan, 1942
Saint Exupery Antoine de	<i>Wind Sand and Stars</i>	Reynal, 1939

APPENDIX I

PROFESSIONAL BOOKS FOR TEACHERS

Eaton, Anne Thaxter	<i>Reading With Children</i>	Viking, 1940
	<i>Treasure for the Taking</i>	Viking, 1946
Becker, May Lamberton	<i>Adventures in Reading</i>	Stokes, 1927
Moore, Anne Carroll	<i>My Roads to Childhood</i>	Doubleday, 1930

PROFESSIONAL MAGAZINES FOR TEACHERS

<i>Elementary English Review</i>	211 W. 68th Street Chicago 21, Illinois
<i>Grade Teacher</i>	Educational Publishing Co., Darien, Connecticut
<i>Instructor, The</i>	F. A. Owen Publishing Co., Dansville, New York
<i>National Parent Teacher</i>	National Parent Teacher, Inc., 600 South Michigan Avenue, Chicago 5, Illinois
<i>School Activities</i>	School Activities Publishing Co., 1515 Lane Street Topeka, Kansas
<i>See and Hear</i>	E. M. Hale & Company Eau Claire, Wisconsin
<i>Wilson Library Bulletin</i>	H. W. Wilson Company 950 University Avenue, New York 52, New York

APPENDIX II

ANTHOLOGIES

POETRY

Barrows, Marjorie	<i>Two Hundred Best Poems for Boys and Girls</i>	Whitman
Fish, Helen Dean	<i>The Boys' Book of Verse</i>	Stokes, 1923
Huffard and Carlisle	<i>My Poetry Book</i>	Winston, 1934
Thompson, Blanche J.	<i>Silver Pennies</i>	Macmillan, 1924
	<i>More Silver Pennies</i>	Macmillan, 1938
Untermeyer, Louis	<i>Stars to Steer By</i>	Harcourt, 1941
	<i>This Singing World</i>	Harcourt, 1923
Wiggin and Smith	<i>Golden Numbers</i>	Doubleday, 1902

CHILDREN'S LITERATURE

Johnson and Scott	<i>Anthology of Children's Literature</i>	Houghton, Mifflin, 1935
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APPENDIX III

CHILDREN'S MAGAZINES

- American Girl*—Girl Scouts, Inc., 14 W. 49th St., New York City
(Monthly)
- Boys Life*—Boy Scouts of America, 2 Park Ave., New York City
(Monthly)
- Child Life*—Rand McNally & Co., 536 S. Clark St., Chicago
(10 issues)
- Children's Activities*—1018 S. Wabash Ave., Chicago
(Monthly)
- Current Events*—American Education Press, Inc., 400 S. Front St.,
Columbus, Ohio (Weekly)
- Flying*—Ziff-Davis Publishing Company, 540 N. Michigan Ave., Chicago
(Monthly)
- Junior Arts and Activities*—538 S. Clark Street, Chicago
(10 issues)
- Junior Scholastic*—Scholastic Corporation, 250 E. 43d St., New York City
(Weekly)
- Ideals*—Ideals Publishing Company, Milwaukee 1, Wisconsin
(4 numbers)
- National Geographic Magazine*—1146 Sixteenth St., Washington, D. C.
(Monthly)
- Our Times*—American Press, Inc., 400 S. Front Street, Columbus, Ohio
(Weekly)
- Plays*—Plays Inc., 8 Arlington Street, Boston 16, Massachusetts
(Monthly)
- Popular Mechanics*—Popular Mechanics Co., 200 E. Ontario St., Chicago
(Monthly)
- Story Parade*—Story Parade, Inc., 70 Fifth Avenue, New York City
(Monthly)

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